DOCUMENT RESUME

ED 384 360 IR 055 538

AUTHOR	Fairbanks, Gretchen, Ed.; Jaques, Thomas F., Ed.
TITLE	Book Beat: A Young Adult Services Manual for Louisiana's Libraries. Face It: Read a Book: Be Somebody. [Updated Edition.]
INSTITUTION	Louisiana State Library, Baton Rouge.
PUB DATE	95
NOTE	264p.; For the 1992 edition, see ED 364 252.
PUB TYPE	Guides - Non-Classroom Use (055) -- Reference Materials - Bibliographies (131)
EDRS PRICE	MF01/PC11 Plus Postage.
DESCRIPTORS	*Adolescent Literature; Adolescents; Books; Childrens Libraries; Evaluation Methods; Films; Library Collection Development; *Library Services; Library Surveys; *Reading Programs; Secondary Education; Teaching Methods; Workshops
IDENTIFIERS	*Book Talks; *Louisiana

ABSTRACT

Libraries need to reach out to teens and enhance their skills in serving the teenage population. Through the Louisiana Young Adult Services program, it is hoped that all staff working with young adults will be reached to accomplish the following: (1) promote a better understanding of the psychology of this age group; (2) increase skills in approaching and responding to young adults; (3) increase knowledge of young adult literature and reference tools; and (4) increase success in attracting young adults to public libraries. This manual contains information on understanding the nature of young adults and developing a young adult service philosophy for a library. Ideas are provided for programs, activities, and workshops. Ready-to-use book talks and publicity materials are included, along with bibliographies for young adult collection development. Introductory materials include suggestions for a survey of teen users, an assignment alert package for teachers, community resources, and young adult service goals and objectives. Twenty-eight activities are described. In addition to general information on book-talking, ideas are provided for 7 thematic booktalks; 13 workshop ideas are outlined. The "Good Reads and Good Looks" section contains bibliographies that list hundreds of books and many films for young adult patrons. A listing of titles is provided for librarians and others working with young adults. The publicity section contains 10 sample releases, letters, and announcements. (MAS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 384 360

FACE IT

READ A *BOOK* BE *SOMEBODY*

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Gretchen Fairbanks

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

IR055538

BookBeat

A Young Adult Services Manual for Louisiana's Libraries

BEST COPY AVAILABLE

BOOKBEAT

A Young Adult Services Manual

for Louisiana's Libraries

Gretchen Fairbanks
Editor

Thomas F. Jaques
State Librarian

STATE LIBRARY OF LOUISIANA
Library Development Division
P.O. Box 131
Baton Rouge, Louisiana 70821-0131

1992
with 1995 updates

This public document was published at a total cost of $1,087.18. 300 copies of this public document were published in this first printing at a cost of $1,087.18. The total cost of all prints of this document, including reprints, is $1,087.18. This document was published by the Office of the State Library, Department of Culture, Recreation and Tourism, P.O. Box 131, Baton Rouge, Louisiana 70821-0131 to disseminate information regarding library programs and projects under authority of Public Law 91-600, as amended. This material was printed in accordance with the standards for printing by state agencies established pursuant to R.S. 43:31.

PREFACE 1995

The mission of the public library is to provide materials and services that educate, inform and entertain. The idea behind public library service is to draw patrons into the library, and then to interest them enough with collections and services that they return to become regular library users.

We attract and keep many kinds of patrons in libraries--children, parents, investors, car repairers, dog trainers, businessmen, genealogists, to name a few--but we are not so skillful at attracting and keeping teenagers. According to the American Library Association, the reason for this failure is that we suffer from a disease called EPHEBIPHOBIA--a fear and loathing of young adults.

Unfortunately, that is indeed an apt description of how many adults feel about adolescents. We fear them and we are frustrated by the difficulties of dealing with them. Accordingly, we don't treat them very well. We really tend to ignore them in our libraries. But, young adults deserve our attention. They are a vital component of library patrons. That they are nurtured is very important to society's well-being. They are our next generation of leaders, and, bottom line, they are our next generation of tax payers.

We need to get over EPHEBIPHOBIA--our fear and our biased attitudes toward teens. We need to reach out to them and to enhance our skills in serving them. And this is the purpose of the Louisiana Young Adult Services program--the manual, the workshops and other activities. Through the program, the Young Adult Services Committee hopes to reach all staff working with young adults to accomplish the following:

-promote a better understanding of the psychology of this age group,
-increase skills in approaching and responding to young adults,
-increase knowledge of young adult literature and reference tools, and
-increase success in attracting young adults to Louisiana's public libraries.

The vision statement regarding young adult library service adopted recently by the American Library Association's Young Adult Library Services Association is appropriate to include here. It is as follows:

> *In every library in the nation, quality library service to young adults is provided by a staff that understands and respects the unique informational, educational and recreational needs of teenagers. Equal access to information, services and materials for young adults is recognized as a right not a privilege. Young adults are*

actively involved in the library decision-making process. The library staff collaborates and cooperates with other youth-serving agencies to provide a holistic, community-wide network of activities and services that support healthy youth development.

We hope that through the Young Adult Services Program you are encouraged in your efforts to serve young adults and that you find the inspiration, guidance and assistance you need to reach the YALSA vision in your library.

The 1995 Louisiana Young Adult Service Committee members are:

Debra Adcock, Shreve Memorial Library, Chair
James Frey, St. Bernard Parish Library
Rhonda Lightfoot, Sabine Parish Library
Bethany Ponder, Rapides Parish Library
Roslyn Rhodes, Lafourche Parish Library
Myra Seab, East Baton Rouge Parish Library
Nancy Solomon, Shreve Memorial Library
Gretchen Fairbanks, State Library of Louisiana

Note: *Bookbeat: A Young Adult Services Manual for Louisiana's Libraries* is included in the ERIC database.

TABLE OF CONTENTS

INTRODUCTORY MATERIALS	IM 1
Adolescents Need Libraries & Librarians by Patsy Perritt	IM 3
Teen Survey	IM15
Community Resources	IM17
Teen Organizations	IM17
Assignment Alert Packet for Teachers	IM19
YA Service Goals and Objectives	IM25
Young Adult Summer Reading Program	IM29
Teen Volunteer Recognition	IM34
Summer Reading and Riding Program	IM36
ACTIVITIES	A 1
Murder in the Stacks Mystery Party	A 3
Dinner Theatre	A11
Teen Summer Troupe	A13
Teen Sleep-Over or Camp-In	A15
Scavenger Hunt	A17
Fashion Show	A19
Start a Teen Library Club!	A23
Teen Talk Magazine	A27
Auction	A29
Black History Program	A31
Autograph Party	A33
Japanese Bookbinding	A33
Teen Volunteer Program	A39
Teen Volunteer Application	A41
Louisiana Hot Stuff/Louisiana History: A Survival Guide for Students of Louisiana History and Social Studies Fair Projects	A43
Young Adult Critical Analysis: Face It! Read A Book! Be Somebody!	A57
Random Kindness	A58
Games, Trivia and Other Activities	A60
Young Adult Vampire Treasure Hunt	A61
Incognito Young Adult Book Titles #1	A67
Incognito Young Adult Book Titles #2	A69

Stephen King Incognito Book Titles	A71
Totally Tremendously Terrible Trivia Test	A73
1994 Best Books Scrambled Titles	A77
Couples: Find the Match	A79
Characters: Find the Match	A81
Library Dating Game	A83
Other Game Ideas	A85
BOOKTALKS	B 1
Don't Let Booktalks Scare You	B 3
Booktalks (General)	B 5
Booktalks with Themes	B 9
African-Americans	B 9
Trapped	B11
Survival	B15
Mystery	B19
Booktalks (General)	B23
Booktalks with Themes	B32
Romance	B32
Warn Torn Teens	B32
Teens in Other Times	B33
WORKSHOPS	W 1
Conducting Workshops for Young Adults	W 3
Workshops Suggestions and Instructions	W 9
Tutoring Workshop	W 9
Papier Roule' Craft Workshop	W11
Baseball Card Collecting	W13
How To Get An Awesome Sound System For Your Car That Is Totally Bad!!	W15
What To Do When All Of The Fast Food Delivery People Are On Strike or Quick Nutritious, Delicious Snacks Anyone Can Prepare	W17
Learn How To make Summer Bucks	W21
More Workshop Ideas	W25
Four Wheeler Safety	W31
Sports Nutrition & Injury Prevention	W33
Model Making	W35
Play Writing & Production	W37
Drawing Caricature	W39
Picture This T-Shirts	W42
GOOD READS & GOOD LOOKS	GRGL 1
Young Adult Titles	GRGL 3
Ethnic Titles	GRGL 7
Genre List by Joy Lowe	GRGL 9

Best Books for Young Adults GRGL 13
Recommended Books for Reluctant Young Readers GRGL 17
Selected Films and Videos for Young Adults GRGL 19
Young Adult Service Titles: For Librarians & Others Working with Young Adults: GRGL 21
Titles Held by the State Library GRGL 21
New Titles Not (Yet) Owned by the State Library GRGL 25
Surviving the Teen Years: Titles for Teens GRGL 27
Good Reads GRGL 30
Good Looks GRGL 48
Young Adult Service Titles: For Librarians & Others Working with Young Adults: 1995 Ed. GRGL57
Quick Reads for Young Adults: The Under 100 Pages List GRGL60

PUBLICITY P 1
Sample News Release P 3
Sample Cable TV Announcement P 4
Sample Letter to School Principals and Librarians P 5
Sample School Newsletter Announcement P 6
Sample School Public Address System Announcement P 6
Sample Letter Request for Incentives P 7
Sample Letter to Directors of Youth Clubs and Organizations P 8
Sample Public Service Announcements P 9
Hints for Approaching Donors P11
Sample Letter Request for Incentives P14

INTRODUCTORY MATERIALS

ADOLESCENTS NEED LIBRARIES & LIBRARIANS

by Patsy H. Perritt
Professor, School of Library and Information Science
Louisiana State University

For libraries that seek to serve all age levels, perhaps the clientele causing the most consternation is that which includes young people exiting childhood and moving toward adulthood; those who are physically and emotionally maturing beyond childhood, but are not yet ready to assume full adult responsibilities. Numerous studies of human development have identified certain life changes in individuals, which are unique to this period. Generally, this period is referred to as adolescence and an adolescent is not an *old* child, who can adequately be served in libraries as a child, or a *young* adult, who can be served in the same manner as an adult library patron. Our consternation with adolescents is generally rooted in the emotional, social, physical, and intellectual changes of the transitional passage; those changes which normally result in increased independence, the establishment of a self identity, and sexual maturation.

NEEDS OF ADOLESCENTS

It often seems, to the adolescent, as well as to their parents, and all those around him/her, that everything in their world is changing - their body, their friends, their emotions - everything. This shifting state is particularly acute in the lives of young adolescents, the 10 to 15 years old who "present what often seem like insurmountable challenges to professionals and volunteers who work with them. They grow and change at different and unpredictable rates; their interests change, sometimes from day to day; they are both deeply dependent on and resentful of adult authority; their physical, social, emotional, and intellectual needs are numerous and often contradictory." (Rosenzweig, 1983) The Center for Early Adolescence has identified the following as crucial needs of young adolescents:

1. The need for diversity
2. The need for self exploration and definition

3. The need for meaningful participation
4. The need for positive interaction with peers and adults
5. The need for physical activity
6. The need for competence and achievement
7. The need for structure and clear limits

LIBRARY RESPONSES TO NEEDS

Libraries must develop collections and programs to meet these needs. Each area of need should be considered as library policy is formulated, as personnel are hired and trained, as programming is planned, and as materials are added to the collection:

1. Is the library providing a variety of information sources? - books, audiovisuals, resource persons, computer access, etc.
2. Is the library serving as a link between young people and others who share their interest or those who could expand their interest? - groups such as rollerbladers, baseball card collectors, movie buffs, etc.
3. Is the library offering young people responsibilities commensurate with their experience, skill, and short attention span? - places on youth advisory boards, library shelvers, storytelling for younger children, etc.
4. Is the library serving as a place where positive interaction can take place with peers and adults? - librarians as role models, discussion groups, intergenerational workshops, etc.
5. Is the physical space appropriate for the frequent movement of growing bodies and for the fatigue that often accompanies growth? - a place where quiet talking is allowed, a place where one can sprawl, wiggle, and move without condemnation.
6. Is the library a place that offers recognition to competence and achievement? - special displays of student art, publication of poems, short stories, book reviews, etc.
7. Is the library providing a structure? - regularly scheduled tutoring sessions in math, a reading program with parameters, behavior limitations developed with the cooperation of young people who use the library.

According to a 1988 report of a study conducted in approximately 850 libraries, one out of every four library patrons is between the ages of 12 and 18, yet only 11 percent of public

libraries have a young adult librarian. (National Center) Each library should assess their role in serving young adults and the extent of their success in eliminating barriers between young adults and libraries. *CONNECTING YOUNG ADULTS AND LIBRARIES* by Patrick Jones has a Self-Evaluation Survey Form, a YA User Survey, and a Service Plan to facilitate the assessment and goal setting process. An easy way to start the assessment is to answer these questions: Is young adult service equal in status to children's service? If not, why? What commitments are we willing to make to young adults?

SPECIAL NEEDS OF YOUNG PEOPLE IN THE 1990'S

Perhaps the full title of the American Library Association's 1992 publication *THE BEST YEARS OF THEIR LIVES: A RESOURCE GUIDE FOR TEENAGERS IN CRISIS* succinctly reminds us of the diabolical state of the young people we aim to serve in libraries. The opening paragraph of this book is a shocking reminder that our young people desperately need help - in the library, the community, the school, and the home: "*Never before has one generation of American teenagers been less healthy, less cared for, or less prepared for life than their parents were at the same age.*" (Barringer 1990) These discomforting words came from the American Medical Association, representatives of the National Association of State Boards of Education and C. Everett Koop, former Surgeon General, in a 1990 report to the nation on America's teenagers.

What specific knowledge (and attitudes) will help librarians to become meaningfully involved in the preparation of adults of tomorrow and in the process, help to nurture the physical, mental, and emotional health of today's young adults? Knowledge of the harsh facts could become motivation for involvement:

- One child in five lives below the poverty line. (National Commission on Children 1990)
- Nearly 29 percent of the teenagers who entered ninth grade in the mid 1980's failed to graduate four years later. (Children's Defense Fund 1991)
- One out of every 10 girls ages 15 to 19 becomes pregnant every year. (Children's Defense Fund 1991)

- The birth rate among teens ages 15 to 17 increased by 19 percent from 1986 to 1989 with increased numbers of births among both white and black teens. (Facts at a Glance 1992)
- One-third of teenagers in the United States say they have considered suicide, 15 percent have thought seriously about it and 6 percent have actually tried it. The number of teenage suicides is three times the numbers of thirty years ago.(*USA TODAY 1991*)
- 2.4 million children were reported abused or neglected in 1989, a 10 percent increase over the 1988 report. (Children's Defense Fund 1991)
- On average, every 1,000 teenagers experience 67 violent crimes each year, compared to 26 for every 1,000 adults age 20 or older. (Teenage Victims 1991)
- More than 8 million teenagers drink alcohol weekly, 5.4 million report having gone on binges, and nearly a half-million guzzle five or more drinks in a row at least once a week. (Siler 1991)

According to Dr. Gary Q. Peck, general pediatrics and adolescent section chief at Louisiana State University Medical Center in New Orleans, **every day in Louisiana**:

- At least one high school-age youngster will be murdered, commit suicide or die in a wrecked car
- 42 high school-aged girls will become pregnant
- 35 high school-aged girls will give birth and seven will have abortions
- Four young people will contract HIV, the virus that causes AIDS (*MORNING ADVOCATE* 1992)

By now you might be asking, "So what can I do? I'm no social worker, I'm a librarian." Lest we become paralyzed by the facts, a read of Jones' *CONNECTING YOUNG ADULTS AND LIBRARIES* and Evie Wilson-Lingbloom's forthcoming book *HANGING OUT AT ROCKY CREEK: A MELODRAMA IN DEVELOPING BASIC YOUNG ADULT SERVICES IN PUBLIC LIBRARIES* from Scarecrow Press will jolt us into a wide spectrum of possible ways for libraries and librarians to

become active participants in positive approaches to changing lives. Wilson-Lingbloom follows each fact-filled presentation of factors in the lives of today's teenagers with numerous suggestions for "What librarians can do". Following an exploration of at-risk youth, Wilson-Lingbloom suggests:

1. Read and apply *AT-RISK YOUTH: IDENTIFICATION, PROGRAMS, AND RECOMMENDATIONS* by Shirley E. Wells, Teacher Ideas Press, 1990.
2. Be sensitive to certain behaviors in adolescent patrons. Post the phone numbers of crisis lines and, if YA patrons ask for help, refer them to the appropriate community agency.
3. Follow the example of BALIS (Bay Area Library and Information System in California) in developing area cooperative and cross-agency plans targeting young people at-risk. BALIS used a grant from the California State Library to plan individualized approaches to increased services, while benefiting from the cooperation and cross-fertilization of a common planning process. (*LJ HOTLINE*)
4. Help to publicize the variety of services offered in the local youth-serving community. Learn the names of key staff. Larger library systems with branches make excellent distribution points for parish-wide or regional information sharing. Work with other youth-serving agencies to develop YA-appealing pamphlets listing local services, i.e., places where teens can get help. Assist in widely distributing these pamphlets within communities.
5. Work with local media to document for the general public the needs of local youth.
6. Report successful liaison activities between libraries and other youth-serving agencies to the Young Adult Library Services Association of the American Library Association so that these programs can have national exposure in our professional journals.
7. Consider developing teen newsletters with community information as well as the news and original writings of the kids, who hang out at the library, or support local teen-run newspapers.
8. Cooperate in community-wide efforts to develop recreational facilities which offer a variety of programs and services.
9. Support local teen leadership training programs.

10. Consider the recommendations in *BEYOND RHETORIC: A NEW AMERICAN AGENDA FOR CHILDREN AND FAMILIES: FINAL REPORT OF THE NATIONAL COMMISSION ON CHILDREN* (Washington, D.C.: U.S. Government Printing Office, 1991). Contact the office of your elected official in Congress for a copy.

11. Join citizens groups, such as youth commissions, which are planning, coordinating and evaluating community youth services. (An example of such a group is the Coalition for Children in Baton Rouge.)

WHO SHOULD WORK WITH YOUTH?

Library administration should carefully consider the characteristics and motivations of personnel being considered (or already) working with young adults. It is a waste of valuable human resources on both sides of the "desk" to place the wrong person in a youth service position.

In a recent study the following characteristics of successful youth workers dealing with at-risk youth were identified. (*SOURCE* 1992) They have application for those working in libraries.

- Deep value and respect for clientele
- Capacity for caring adult-youth relationships
- An empowerment orientation
- Self-knowledge (assessment of own biases and prejudices, understanding of own motivations, have a good sense of personal self-worth, and have good boundaries and limits)
- Motivation and ability for creative problem-solving (involves effective program and people management, working collaboratively, networking and mobilizing others)

These characteristics can be translated into strategies for dealing with behavior, which is most probably considered "a problem" by the less informed and committed staff members. For example:

- Knowing that it is the natural tendency of a YA to want to shock and test limits, we must resist the tendency to overreact. Our rules should be clear, fair, and consistent, but never humiliating.
- Knowing that this testing is not aimed at us personally, we "keep our cool" and don't give them the payoff of losing *our* temper for *their* undesirable behavior.
- Knowing that YAs often travel in groups with a leader, we focus on the leader to learn their name and other information. With the leader "on our side" we can then rely on peer pressure to help control certain situations and to increase communication.

Librarians and other staff members with an attitude - a YA attitude - are willing to examine their own communication skills, as well as the policies and practices of the library in light of helping to meet needs.

KIDS NEED LIBRARIES

"Kids Need Libraries: School and Public Libraries Preparing the Youth of Today for the World of Tomorrow", the position paper prepared by the three youth divisions of the American Library Association (American Association of School Librarians; Association for Library Service to Children; and Young Adult Library Services Association) and endorsed by 12 national organizations prior to the 1991 White House Conference on Library and Information Services, laid the foundation for the White House Conference's number one resolution - improving library services to the nation's children and young people.

BOOK BEAT is an effort to encourage and guide increased and improved library services to the young people of Louisiana. This introduction provides a basic level of information about the age group, with special attention to the needs of young adolescents and the status of young people in our 1990's world. Questions have been raised to help librarians examine possible barriers between adolescents and their use of libraries and a limited number of suggestions related to personnel, policies, physical space, and programming have been offered

toward the elimination of barriers and the development of vital, meaningful library service for the young people of Louisiana.

WORKS CITED

Barringer, Felicity. "Found: Another Lost Generation. What Is Youth Coming To?" *NEW YORK TIMES* (9 June 1990); 24.

THE BEST YEARS OF THEIR LIVES: A RESOURCE GUIDE FOR TEENAGERS IN CRISIS. Chicago: American Library Association, 1992.

BEYOND RHETORIC: A NEW AMERICAN AGENDA FOR CHILDREN AND FAMILIES: FINAL REPORT OF THE NATIONAL COMMISSION ON CHILDREN. Washington, D.C.: U.S. Government Printing Office, 1991.

Children's Defense Fund. *STATE OF AMERICA'S CHILDREN*: 1991. (Washington, D.C.: Children's Defense Fund, 1991).

"Death, Pregnancy, AIDS-Doctor Cites Teen Statistics", *MORNING ADVOCATE* (28 September, 1992)

"Facts at a Glance", Child Trends, Inc. [2100 M Street, N.W., Washington, D.C. 20037, (202) 223-6288], January 1992. (For latest available data on teenage pregnancy and childbearing)

Jones, Patrick. *CONNECTING YOUNG ADULTS & LIBRARIES:* A How-To-Do-It Manual for Librarians. Neal-Schuman, 1991.

LJ HOTLINE (5, November 1990) p. 3.

National Center for Education Statistics. *SERVICES AND RESOURCES FOR YOUNG ADULTS IN PUBLIC LIBRARIES*. Washington, D.C.: Government Printing Office, July 1988.

National Commission on Children. *NEW YORK TIMES* (27 April, 1990).

Rosenzweig, Susan. "3:00-6:00 P.M.: After School Programming for Early Adolescents", *TOP OF THE NEWS* (40 Fall, 1983); 40.

Siler, J.F. "It Isn't Miller Time Yet, and This Bud's Not for You: A New Survey of Underage Drinkers Has Brewers Preaching Temperance", *BUSINESS WEEK* (24 June, 1991) p. 52.

SOURCE (8: September 1992); 4.

TEENAGE VICTIMS: A NATIONAL CRIME SURVEY REPORT. (Washington, D.C.: U.S. Department of Justice, Bureau of Justice Statistics, 1991).

USA TODAY (2 April, 1991).

Wells, Shirley E. *AT-RISK YOUTH: IDENTIFICATION, PROGRAMS, AND RECOMMENDATIONS.* Libraries Unlimited, 1990.

Wilson-Lingbloom, Evie. *HANGING OUT AT ROCKY CREEK: A MELODRAMA IN DEVELOPING BASIC YOUNG ADULT SERVICES IN PUBLIC LIBRARIES.* Scarecrow Press, [n.d.]

EXPANDED REFERENCES
(Organizations and Publications)

Alan Guttmacher Institute. 111 Fifth Avenue, New York, NY 10003. (This independent, nonprofit corporation for research, policy analysis, and public education publishes *FAMILY PLANNING PERSPECTIVES* bimonthly and published a compilation of articles, *READINGS ON TEENAGE PREGNANCY* (1990), covering such topics as teenage fathers and adolescent males and school-based clinics)

Agenda for Children, P.O. Box 51837, New Orleans, LA 70151, (504) 586-8509. (Annual *DATA BOOK ON LOUISIANA'S CHILDREN* provides parish-by-parish information on poverty, maternal and child health, education, etc.)

American Medical Association. *AMERICA'S ADOLESCENTS: HOW HEALTHY ARE THEY?* AMA, 1990. (The first volume in a series that focuses on major issues in adolescent health.) To order: Department of Adolescent Health, Profiles NL012690, American Medical Association, 535 N. Dearborn St., Chicago, IL 60610.

Benson, Peter L. *THE TROUBLED JOURNEY: A PORTRAIT OF 6th-12th GRADE YOUTH.* (1990) Lutheran Brotherhood, 625 Fourth Ave. South, Minneapolis, MN 55415.

Center for Early Adolescence. University of North Carolina at Chapel Hill, Suite 211, Carr Mill Mall, Carrboro, NC 27510, (919) 966-1148. (A national resource center that provides information, training, and resources for advocacy to professionals who work with 1-- to 15-year-olds and their families. *EARLY ADOLESCENCE: A RESOURCE DIRECTORY* revised in 1990 is an invaluable listing of organizations and publications; other publications include *3:00 to 6:00 P.M.: PLANNING PROGRAMS FOR YOUNG ADOLESCENTS.*)

FUTURE OF CHILDREN. Quarterly publication of The Center for the Future of Children, The David and Lucile Packard Foundation, 300 Second St., Suite 102, Los Altos, CA 94022. (Vol. 2, No. 1 - Spring 1992, School Linked Services)

Hechinger, Fred M. *FATEFUL CHOICES: HEALTHY YOUTH FOR THE 21st CENTURY.* (1992) Carnegie Council on Adolescent Development, 437 Madison Ave., New York, NY 10022.

Hill, John P. *UNDERSTANDING EARLY ADOLESCENCE: A FRAMEWORK.* Carrboro, NC: Center for Early Adolescence, 1980.

Louisiana Coalition for Maternal and Infant Health. 1772 Wooddale Blvd., Baton Rouge, LA, 70806, (504) 925-7239. (Purpose: To improve maternal health and reduce infant mortality and morbidity in Louisiana through law and policy; monthly newsletter)

Louisiana Department of Health and Hospitals, Office of Public Health, P.O. Box 60630, New Orleans, LA 70160, LINK 621-5455, (504) 568-5455, Contact person: Tom Bollinger. (Maintains parish specific data on population, births, education, and health related factors, i.e. AIDS, VD, etc. Annual publication: *PUBLIC HEALTH PROFILE FOR [your] PARISH)*

"Facts at a Glance". Child Trends, Inc. 2100 M Street, N.W., Washington, D.C. 20037, (202) 223-6288. (For latest available data on teenage pregnancy and childbearing)

National Center for Education Statistics. *YOUTH INDICATORS 1988: TRENDS IN THE WELL-BEING OF AMERICAN YOUTH*. U.S. Government Printing Office, Washington, D.C. 20402, August 1988. (Easy-to-read charts and graphs providing information in five areas: demographics and family composition; family income; education; youth employment and finances; health, behavior, and attitudes)

SOURCE: A QUARTERLY NEWSLETTER ON ISSUES FACING CHILDREN, ADOLESCENTS, AND FAMILIES. Search Institute, 122 W. Franklin Avenue, Suite 525, Minneapolis, MN 55404.

TEEN SURVEY

The _____Library is planning a program of activities for teens. Please take a moment to give us your ideas for programming by indicating which subjects you would be interested in learning more about.

Elements of Personal Style:
Skin care and makeup_____
Hair styles_____
Fashion_____
Etiquette_____
Exercise and diet_____
Other_____

Unbeatable Readables (booktalks):
Science fiction books_____
Mystery books_____
Modern novels_____
Historical novels_____
Horror books_____
Romance books_____
Other_____

Career Moves:
How to write a resume_____
How to prepare for a job interview_____
How to dress for success_____
How to manage your money_____
How to keep a job once you get it (business etiquette)_____

College Knowledge:
How to choose the right college_____
How to choose a major_____
How to do research for your term paper_____
How to find financial aid_____

Sports and Other Interests:

Understanding football for girls_____
Firearm safety_____
Fishing_____
Bodybuilding_____
Board games_____
Babysitting_____
Trouble shooting your auto_____
Personal grooming: Boys_____ Girls_____
Hairbraiding_____
Personalizing your vehicle_____
Creative writing: Prose_____ Poetry_____
Arts and crafts_____
Other_____

The Louisiana Scene:

Louisiana music_____
Louisiana dance_____
Louisiana food_____
Louisiana coastlines_____
Louisiana forests_____
Louisiana wildlife_____
Louisiana swamps_____
Other_____

Theater Arts:

Clown workshop_____
Puppet workshop_____
Acting workshop_____
Juggling workshop_____
Magic workshop_____

Other areas of interest

_____

_____

_____

COMMUNITY RESOURCES

Louisiana Cooperative Extension Service
Louisiana State University Cooperative Extension Service
Louisiana Department of Wildlife and Fisheries
Local hospitals
Beauty schools
Health clubs
Museums
Craft stores
Fabric stores
Hobby shops
Local banks (financial information)
Local stores dealing in things teens are interested in such as
audio equipment, baseball cards, athletic equipment, music, etc.
Arts and crafts guilds
Homemakers clubs
Zoos
Veterinarians
College financial aid administrators
State employment offices
Home economics teachers
Area arts councils

TEEN ORGANIZATIONS

Y-Teens
Jayteens
Key Clubs
S.T.E.P. (environmental club)
Girl Scouts
Boy Scouts
Future Home Makers of America (FHA)
Future Farmers of America (FFA)
Future Business Leaders of America (FBLA)
4-H Junior Leadership Programs
Students Against Drunk Driving
Junior Firemen
Louisiana Teenage Library Association
Church affiliated youth groups

ASSIGNMENT ALERT PACKET FOR TEACHERS

Dear Teacher:

We have prepared for you an **Assignment Alert** packet to help ensure that when you give your students assignments that require use of the public library, we will have on hand the materials necessary to complete the assignment.

Students who come to the public library with homework assignments expect to find what they need. With your help students can be successful most of the time. Without it the students chance the possibility that the materials they need will already be checked out by other students with the same assignment. With your help, library staff can prepare for assignments so that all students will have access to the materials needed.

Here is what we need for you to do:

- With each student assignment that requires use of the public library, fill out an **Assignment Alert**. Mail or bring the **Assignment Alert** to the library.

- If you give students a worksheet, come to the library in person and make sure that you can find the answers yourself.

- Request that specific books pertaining to class assignments be put on the **Teacher Reserve Shelf**. **Teacher Reserve Shelf** requests must be accompanied by an **Assignment Alert**.

With this cooperation, we expect that with few exceptions we will be able to help you and your students have a positive, successful public library experience.

Thank you for your cooperation.

Sincerely,

ASSIGNMENT ALERT

Assignment Alert lets us here at the public library know when you and your students will need materials for research assignments and large class assignments. You may duplicate the form as needed. Additional forms are available from the library.

School and Teacher Identification
School:_____
School phone number:_____Today's date:_____
Teacher's name:_____
Teacher's home phone number_____
Grade level_____Subject:_____

Materials Needed
Books_____ Reference books_____ Audiovisual_____
Magazines_____ Pamphlets_____
Are there any restrictions on the types of materials used?
(Ex.: no encyclopedias)_____
_____
Can you suggest one or two titles that would best fulfill this assignment?_____
_____
_____

Assignment:
Starting date_____Date due_____Class size_____
Description_____
_____
_____
_____
_____
Please enclose a copy of the students' assignment (with questions answered) with this form.

AT LEAST ONE WEEK'S NOTICE IS APPRECIATED.

Do you desire a **Teacher Reserve Shelf** for this assignment?___
If yes, return **Teacher Reserve Shelf** request with this form.

Thank you for your cooperation.

Library name
Address
City/state/zip
Telephone number

DO NOT WRITE BELOW LINE

Alert received: Date: _____ By:_____

Copies to_____

Teacher Reserve Shelf_____TO_____

TEACHER RESERVE SHELF

Information available on a given subject may be limited. So that all your students can have access to the information that is needed to complete an assignment, you may request a **Teacher Reserve Shelf**. The conditions for the Teacher Reserve Shelf are as follows:

- Teacher pulls books for the reserve shelf. Library staff process the books for the reserve shelf and mark them with teacher's name and assignment.

- Reference books remain in reference section. A list of reference books pertinent to the assignment can be made available to students upon request.

- Books remain on reserve shelf a maximum of two weeks.

I desire a **Teacher Reserve Shelf** from _____to_____.

I will come to the Library on _____ to choose the books.

Teacher:_____
School:_____
Teacher's home phone number:_____
Today's date_____Grade level_____

A completed ASSIGNMENT ALERT SHEET must accompany this request.

We want your students' library experiences to be positive. The **Assignment Alert** and **Teacher Reserve Shelf** are our way of helping you and your students. Thank you for your cooperation.

Library name
Address
City/state/zip
Telephone number

LIBRARY NAME

SORRY...WE TRIED

Sometimes the Library is unable to provide the information a student needs to complete an assignment.

The following form, printed on bright pink paper, will be given to students to show that they came to the library and tried to locate the needed information.

SORRY...WE TRIED

Student's name_____Grade_____
This student visited the library for information on the subject:
_____

We regret we were unable to supply material for the reasons checked below:

_____Circulation material on this subject was already checked out.

_____Reasonable search failed to supply information.

_____No subject material is available at the student's reading level.

_____Other_____

The library always appreciates advance knowledge of reports assigned.

Library name Date_____

GOALS AND OBJECTIVES

The Young Adult Services Committee adopted the following goals for the BOOKBEAT program:

- To establish a direct communication link between the young adult community and the public library.
- To provide library staff with information and materials to assist them in providing effective, up-to-date young adult services.
- To identify and provide for the changing, wide-range library needs of the young adult population.
- To develop an interactive environment between other community agencies serving young adults and the public library.

These basic young adult service goals are a distillation of the young adult goals as delineated by several Louisiana libraries. Goals and objectives are necessary guidelines for the effective management and operation of all library service initiatives. Following are several examples of young adult services goals and objectives to use as a guide in formulating and defining goals and objectives for your library.

East Baton Rouge Parish Library
Young Adult Division Philosophy and Goals
submitted by Myra Seab

Philosophy

The role of the Young Adult Division is to serve the young adults of the community by providing collections of various materials and by providing different services, such as reference and reading guidance to fulfill the educational, informational, developmental, cultural and recreational needs of adolescents. The Young Adult Division bridges the gap between the Children's Services and Adult Services Divisions of the library.

Goals

- To provide quality reference service and reading guidance to young adults.
- To provide and maintain a well-balanced collection of materials allowing for the individual differences and reading levels of young adults.
- To provide programs of interest to young adults to meet the informational, educational, developmental, cultural and

recreational needs of young adults.

- To encourage as much youth participation as possible in the planning and implementation of programs.
- To encourage cooperation between the Young Adult Division staff and the schools and other community agencies that work with young adults to better serve the young adults.
- To inform young adults of local events and opportunities available to them in the community.
- To develop a staff that is knowledgeable and understanding of young adults' needs and abilities.

Shreve Memorial Library
Young Adult Services Goals and Objectives
submitted by Debra Adcock

- To develop an interactive environment between the community serving young adults and the public library by:
  1. establishing and maintaining contact with agencies that characteristically serve young adults (ex: schools, social services, churches, clubs, sports organizations, etc.).
  2. investigating non-traditional settings for library functions (ex: malls, sport and recreation facilities, theaters, restaurants, and other sites for teen activities).

- To provide library staff with information and materials to assist them in providing effective, up-to-date young adult services by:
  1. providing workshops for the primary staff members who work with young adults.
  2. dispersing information in a timely manner to the primary staff members who work with young adults.
  3. providing information as needed to other staff members who come in contact with young adult patrons.

- To establish a direct link of communication between the young adult community and the public library by:
  1. presenting a clearly established, accessible young adult department for each library or library system.
  2. organizing a young adult group or panel to provide input into the various phases of young adult department planning.

- To meet the library-related needs of young adults by providing:
  1. updated materials for school research and personal development.

2. a variety of recreational reading materials that encompasses a wide range of reading levels and interest areas, with both current and classic title available.
3. instruction in the areas of research skills and recreational reading selection.
4. an atmosphere of genuine interest and assistance toward young adults.

St. Bernard Parish Library
Young Adult Service Goals and Objectives
submitted by James Frey

Reference Services

- To provide full reference services to all young adult patrons. Full reference services include:
  1. proactive assistance in locating information for school assignments, as well as assistance with locating information for personal interests.
  2. staff members who assist young adults with a positive, respectful, and professional manner as with other library patrons.

Collection Development

Fiction

- To have a young adult fiction collection which would be attractive and appealing to young adult readers, and which could be divided into two broad and general categories:
  1. novels which are required readings for students, and
  2. novels which have popular themes for recreational reading.

Non Fiction:

- To provide adequate reference and circulating non-fiction materials which would
  1. meet the academic needs of secondary school students, and
  2. address adolescent concerns and issues.

Periodicals:

- To provide an adequate selection of periodicals for young adult academic needs as well as for leisure interests.

Outreach

- To have librarians go outside of the library facility to promote use of it by young adults. This includes:
  1. visits to school classrooms to perform booktalks and offer

suggestions about research at the library, and
2. contacts with teachers and school librarians.

Programs

- To offer reading and informational programs for young adult patrons which deal with young adult interests. These include:
  1. a summer reading program,
  2. informational programs concerning issues such as driving and going to college, and
  3. programs targeting recreational interests.

West Baton Rouge Parish Library
Young Adult Services Goals and Objectives
submitted by Judy Boyce

The goals of the West Baton Rouge Parish Library's Young Adult Services Program are as follows:

- To raise the visibility of the public library throughout the parish, targeting the young adult audience in a positive manner by:
  1. marketing library collections/services to promote reading and library use,
  2. presenting programs/activities to encourage library visits, and
  3. involving the library in community activities supporting teens.

- To satisfy library service and collection needs by:
  1. building a collection to match the recreational reading interests of young adults as well as their educational/informational needs,
  2. providing students with effective and efficient reference and research assistance, and
  3. instructing students in library skills.

- To support the local school effort to achieve educational excellence and to encourage school/public library communication by:
  1. providing assignment alert forms and preparing class reserve shelves, and
  2. arranging student workshops/activities which enrich school curriculums.

SUMMER READING PROGRAM FOR YOUNG ADULTS

by James Frey, St. Bernard Parish Library

As children reach middle school age, they lose interest in the children's summer reading program. Unfortunately, they also sometimes lose interest in recreational reading and visiting the library altogether. Those who do continue reading often elect to purchase the books they like. A young adult summer reading program can encourage middle and high school students to pursue reading for recreation and to use the library and its services on a regular basis. For these reasons, it is worth the extra effort to present a young adult summer reading program.

Following are a basic plan for structuring a young adult summer reading program and a brief account of the first such held at the St. Bernard Parish Library. Every public library community has its own unique features and special needs. Examine the numerous steps and aspects of planning and arranging a young adult summer reading program as described below. Then, using these steps as a guide, tailor a program to meet your community's needs.

I. BASIC PLAN

Laying the Groundwork

To facilitate the presentation of a young adult summer reading program, to make things easy for you, your staff, and your patrons, keep the basic structure of the YA program as similar to the children's program as possible. Confer with the coordinator of the children's program to discuss what he or she is planning for the summer and how the YA program can complement and coordinate with those plans. Consider the following items for coordination.

1) A theme for the young adult program.
2) A calendar of events. (Beginning and ending dates for both programs. Dates for workshops and events.)
3) The grade levels for the children's and the young adult programs.
4) The reading requirements for the program.
5) The rewards.

Program Requirements

You will need to determine the requirements for the young adult

program, including the grade level, the basis for the program, and the amount of reading required to receive rewards. A typical young adult program would be for students entering grades seven through twelve, but you might like to include students entering the sixth grade in the YA program rather than in the children's program. You will need to determine the basis for the program. Decide whether the basis of the program will be on the number of individual books read, the number of pages read, or the amount of time spent reading. Whatever the basis, the amount of reading required of young adults should be higher than that required for the children's program.

Books to Read

Make the spectrum of potential reading materials very broad for participants by placing as few limits on what they may read for rewards as possible. Two restrictions to consider are these:

1) that the books be on a participant's reading level or above, and
2) that only books read since the start of the summer program be listed.

Reading Logs

After you decide the requirement for the program, design a reading record which the reader will present to claim rewards.

Rewards

The young adult program must offer incentives and rewards which are age-appealing. Solicit and/or purchase rewards. Be sure to obtain enough for all who participate. Movie passes to a local cinema are good reward items as are gift certificates to music stores and other businesses. Signed celebrity posters and photographs are popular as well. Some teen magazines have lists of posters for sale. You may also solicit for autographed posters and photographs. To get ideas of which entertainers are currently popular with young adults, look at recent issues of teen magazines and check television listings for teen-oriented programs. Use the information on favorite celebrities and television programs gained from school visits (see below).

Marketing and Promoting the Program

Design and print flyers and posters to promote the summer program or purchase these materials. Have copies for use in-house and to send to local schools, churches, youth organizations, etc. Send news releases to local newspapers, radio, television, and cable stations. Contact local schools and request permission to visit classrooms to promote the program. During these visits give booktalks. Engage students in discussions about reading interests. To get ideas for prizes, ask students about their favorite authors, books, celebrities, movies, and television programs.

Marketing and Promoting the Collection

Try to promote your collection as much as possible. Horror and thriller novels seem to hold perennial appeal with young adults. Set copies of this genre aside for easy access. Make posters listing the works of popular authors. Encourage the reading of non-fiction by displaying biographies and autobiographies of celebrities.

Registration

Registration involves a good deal of work. A simple alternative to registration is to have participants pick up reading logs and summer reading program guidelines with instructions to return the logs to claim rewards after the reading program requirements are met. An advantage to registration is that you can get the name, address, telephone number, age, gender, school, entering grade level, etc. of all who participate in the program. Registration information gives you useful statistical data and directory information for contacting participants about future programming.

Statistics

Keep statistics of books read, participation in program, completion rate, and participants' age, grade and gender. If you choose not to register students for the summer program, the number of participants can be obtained by keeping track of how many reading records are distributed. To do this number the reading records and monitor these numbers. Program completion statistics can be obtained when participants return reading records to claim rewards. If you do not register students for the program, at this time collect "registration information"--name, address, age, gender, etc.--on those who completed the program.

Programming

A summer reading programs generally last six to eight weeks. Participant interest is bound to dwindle between the beginning and the end of the program. A weekly event of some type, such as a workshop, drawing, or auction, can help maintain enthusiasm. When scheduling programming dates and times, keep in mind what is most convenient for this age group, considering usual teen activities and the fact that many have working parents and limited access to transportation. A rotating program schedule, such as Monday of the first week, Tuesday of the second week, Wednesday of the third week, etc., will accommodate various individual schedules.

The End-Of-Summer Party

Conclude the summer reading program by having an End-of-Summer Party. Serve pizza and other party foods favored by teens. Ask participants to register for the End-of-Summer Party so that you will have some idea of how many will be present. Save some "good" prizes for this day and have a

drawing or auction for them.

Conclusion

The results of your first effort in presenting a young adult summer reading program will be difficult to predict, and you might be surprised by the outcome. You may have little participation or your participation may exceed what you ever imagined. The first year will be a time of trial and error, seeing what works and what can be improved upon. Whatever the outcome, a young adult summer reading program can be a wonderful experience for your young adult patrons and a growing experience for your library. It certainly was for the St. Bernard Parish Library. We were surprised and gratified by the results of our first experience in presenting a young adult summer reading program.

II. CLUB LIBRARY '94: IT'S A MIND THING!

St. Bernard Parish Library's First Young Adult Summer Reading Program

In past years the St. Bernard Parish Library had offered a summer reading program for children only, age three to youths entering eighth grade. For the summer of 1994, we organized a program for students entering grades seven through twelve. The program, held in conjunction with the children's program, was entitled, CLUB LIBRARY '94: IT'S A MIND THING!. The theme and accompanying clip art, found in a clip art periodical, were used on all program materials.

In 1993 the children's librarian elected to have summer reading program rewards based on the number of pages a child read, rather than on the number of books read. As this worked exceedingly well, we decided to use this system for the young adult program. Participants listed the titles and number of pages for each book they read in a CLUB LIBRARY: IT'S A MIND THING! "Bank Account" reading log.

The rewards for program were as follows: a coupon for a McDonald's soft drink for the first 100 pages read, a coupon for McDonald's fries for the first 400 pages read, a McDonald's meal deal coupon and a free video rental from a local video store for the first 800 pages read, and, as a bonus, a coupon for a McDonald's sundae for the first 1,500 pages read. The required number of pages to read was as follows: 200 for a soft drink, 500 for fries, 1,000 for a meal deal and a video rental, and 1,500 for a sundae. Participants were allowed to claim coupons for soft drinks and fries during the program, but the meal deal, video rental, and sundae coupons were not awarded until the conclusion of the program.

No registration was required for the young adult program. Beginning

on the first Monday in June, participants simply came to the library, picked up "Bank Accounts" reading logs. To keep track of participation, the logs were numbered. In addition, they were coded (Ex. C = main library in Chalmette, D = branch in Ducros) to identify library outlets. Over 350 reading logs were distributed from the main library and around 30 from the branch.

A total of 35 young people attended the end of summer party. In the weeks afterward, another 46 came to the library to return reading logs and claim prizes, bringing the total number of participants who completed the program to 81. We are very pleased with this number in our first year to present a young adult summer reading program. Participation was far greater than we anticipated. We feel a sense of accomplishment; we reached 81 young adults. We gained insights, experience and new confidence to help us plan for the next summer. In the meantime we will use the directory information to contact the young adult summer reading program participants about YA programming throughout the year.

TEEN VOLUNTEER RECOGNITION

by Roslyn Rhodes, Lafourche Parish Public Library

Creative recognition of volunteers is a key element in recruiting and keeping good people in your program. The hard work invested in getting a volunteer program started needs to be complemented with incentives. These can be in the form of a certificate, small gift, special privilege or visibility.

Recognition should be scheduled at a time that is convenient to the library and to the volunteers. It is good to hold recognition ceremonies at the same time each year, thereby establishing a tradition to be anticipated by staff and honorees. National Library Week is a great time for libraries and for recognition programs.

A recognition program can be structured in several ways. The simplest form of recognition is to issue a certificate of appreciation to each volunteer with no mention of type of service or number of hours served. This basic level is best suited to the library with limited resources or time. Although it does not give recognition to specific hours worked, the young person is assured that his or her effort is appreciated. If detailed records are kept, the number of hours of service can be noted on the certificate. Top performers can be singled out by creating several levels of awards. One example is gold, silver and bronze certificates. Gold would be awarded to those with significantly more service time, silver to those who put in the average amount of time, and bronze would be awarded to those who have less but still contribute. Brainstorming is a good way to create imaginative names for various levels of service that suit a particular library or program.

Small gifts can be given with or without certificates of appreciation. Uniform items, perhaps with the library's name imprinted, are a nice idea. Mugs, T-shirts, books, music, bookmarks, posters, tote bags, videos and gift certificates are some suggestions. Various levels of service can be rewarded with gifts of increasing value corresponding to number of hours contributed. Perhaps some items, especially gift certificates, can be donated by businesses. (See "Hints for Approaching Donors", page P-11 of this manual for ideas.)

Special privileges such as an invitation to a sleep over or pizza party geared to teens are well deserved treats. A minimum number of service hours can be required for attendance. Exemption coupons for library fines or fees and extra time on the public access computer are other examples.

Visibility can be in the form of news media publicity, a volunteer appreciation ceremony (in addition to the events noted above), a plaque in a new book of the honoree's choice, or a permanent plaque bearing names of teens who exceed average levels of service. If bulletin boards or sections of the library collection are being cared for by volunteers, a sign that reads "This section is being maintained by..." or similar wording can be posted in that section for all to see. "A teen volunteer" can be substituted for one who wishes to remain anonymous, letting the public know that volunteers are used in the library.

For physical visibility, volunteer badges are great ideas to identify teens who help during programs or at service desks. Uniform T-shirts or smocks are also good ideas to make volunteers visible. But remember, some young people are shy and should be allowed to choose not to wear any form of identification as a condition of service if doing so causes discomfort.

Remember also to ask your Friends of the Library group to help you sponsor the recognition program. Their involvement will help you and, as a sponsor, the friends group will increase its visibility in the community.

Use these ideas to build a successful teen volunteer program and as a springboard for your own creativity.

SUMMER READING AND RIDING PROGRAM

by the Shreve Memorial Library Board of Control and Staff

During the summer the Shreve Memorial Library and the City of Shreveport sponsor a program of free transportation on the city bus system SporTran for young people to Shreve Memorial Libraries to participate in the library's summer reading program. The bus pass program, initiated in 1990, commences each year on June 1 and continues until August 31. Information on and procedures for participation in the program follow.

Eligibility

- The program is open to youths from ages 3 to 18.
- Children must have or qualify for a library card.
- Children must register with the library to participate.
- Children must have a signed parental permission form on file at the library to participate.

Information

- Passes are provided directly to children age 10 and older; passes are provided to an adult family member if the child is under age 10.
- Passes may be used only between June 1 and August 31.
- The program is for individuals and families only.
- Each participant is allotted only one bus pass per day.
- Each participant (or parent, if the child in under 10) must sign for each pass received.

Library Card Registration

To obtain a library card, participants (or parents) must be able to furnish identification and proof that they qualify in one of the following categories:

- live in Caddo Parish,
- work in Caddo Parish.
- attend school in Caddo Parish, or
- own property in Caddo Parish.

First Visit

- Parent presents proof of eligibility, registers the child for a library card, as needed, registers the child for the bus pass program, and signs the release form. The child receives a bus

pass.

- If parent is not present, the child takes home for parent's signature registration material (if the child is under age 15) and release form (if under 18). Child receives bus pass when he/she returns with identification for eligibility and properly completed registration and release forms.

Subsequent Visits

- Child must sign log sheet to receive each pass.
- Children are limited to one per day.
- Children under age 10 must have parent, older sibling, or older supervising person sign for the bus pass.

Accountability

Branch managers must sign for the passes they receive. Passes are numbered by SPORTRAN and are distributed to the branch managers in stacks of 20 or 40.

Many of the children registering for the bus pass program come to the library to use the library and attend summer reading program activities. Some do not. Library staff are not obligated to prove a child is using the bus pass program for its stated purpose. However, the sponsoring agencies certainly hope the children will participate in the library's many activities and use the library to read, browse, or study.

SUMMER READING AND RIDING RESOLUTION

SUMMER READING AND RIDING RESOLUTION authorizing a program between the City of Shreveport, SporTran and Shreve Memorial Library Board of Control to provide SporTran bus transportation for minors to Shreve Memorial Libraries and to otherwise provide with respect thereto:

WHEREAS, Shreve Memorial Library provides reading programs and reading opportunities which, if utilized, will improve reading skills; and

WHEREAS, some students need transportation to libraries to take advantage of the reading opportunities; and

WHEREAS, the Library Board has expressed an interest in participating in and helping to administer a free summer transportation program for minors; and

WHEREAS, the rewards of such a program could be great and the cost will be minimal.

NOW, THEREFORE, BE IT RESOLVED by the City Council of the City of Shreveport in due legal and regular session convened that it authorizes and urges the Mayor and SPORTRAN to develop and implement a summer program with the Shreve Memorial Library Board to provide free SPORTRAN bus transportation for minors to and from Shreve Memorial Libraries to participate in certain reading programs and in certain reading opportunities.

BE IT FURTHER RESOLVED that a report be issued at the end of the program providing an accounting for the tickets issued and used and any other available information concerning the success of the program.

BE IT FURTHER RESOLVED that if any provision or item of this ordinance or the application thereof is held invalid, such invalidity shall not affect other provisions, items or applications of this ordinance which can be given effect without the invalid provisions, items or applications and to this end the provisions of this ordinance are hereby declared severable.

BE IT FURTHER RESOLVED that all ordinances or parts thereof in conflict herewith are hereby repealed.

Approved as to legal form:

_____

City Attorney's Office

ACTIVITIES

MURDER IN THE STACKS MYSTERY PARTY

Step 1

The mystery party consists of people who will act out the murder and the party goers (participants) who will solve the murder. If attendance is large, consider dividing participants into small groups. Issue each participant/participating group a number. When it is time to solve the murder, participants/groups will draw a number to decide who guesses first, second, etc. Participants will continue to guess until the murder is correctly solved.

Step 2

The play is only briefly sketched out. The players can either ad lib their parts or someone can sketch out some dialogue. You could approach a local drama group, perhaps a high school drama club, to act out the murder or prevail upon the good nature of your staff to do so.

Step 3

The actors may use as many or as few props as they want. They could dress as their characters or simply hang signs with the characters' names around their necks. It would be most effective, though, for the actors to assume the mannerisms of the characters. The stage can very easily be set with a piece or two of furniture. The actors do need to be careful with their dialogue. You do not want them to make it too easy to guess who the murderer is. At the beginning, the party goers can mingle with the actors.

Step 4

Whether to hold the mystery party during the daytime or during the evening depends on the setup of your library. If you do not have a meeting room, it might be more convenient to have it in the evening.

Step 5

Issue each of the participants/groups a small pad and pencil. It is important for them to pay attention as the murder is acted out as this will give them important clues. After the murder is

discovered, the detective duo will give background information.

Step 6

Each participant/group then should make their decision on who the murderer is and how it was committed. The numbers drawn previously determines which person/group gets to guess first. The first to guess correctly is the winner. Others who can prove they guessed correctly could get small consolation prizes.

Step 7

You would need to have a prize/prizes to give to the winner(s). Ask a local store to donate a mystery game. Other suggestions for prizes are free pizza, videos, gift certificates to music stores or to beauty shops for hair cuts, manicures, etc.

CAST OF CHARACTERS

Note: The characterizations and stereotypes described following are exaggerations meant to gently poke fun at all the past characters in mystery books and movies and NOT to offend anyone.

THE VICTIM

J. Mortimer Megabucks

J. Mortimer is a slimy, sleazy, super-rich businessman. He has had a financial strangle hold on the town for some time, with a finger in every pie. Most of the townsfolk wish he would lose them. There is nothing too low for him to stoop to if it means more money.

THE SUSPECTS

Lily Luscious

Lily was formerly the town trollop. Now she is married to a rich wimp on the library board. She loves to wear feather boas. She is long on curves, short on brains and has carried on a torrid affair with Megabucks for sometime. This liaison was

managed through frequent trips into New Orleans disguised as voice lessons. Lily does not realize that her husband and everyone else in town knows of the relationship. Townsfolk grew suspicious when, after courses of lessons, Lily still could not carry a tune in a bucket. Lily wants to dump her husband and marry Megabucks. Megabucks wants to dump her and make a move on Phyllis.

Les Luscious

Les, a local businessman, library board member, and town wimp, is the ineffective husband of Lily. He knows about his wife's affair, but has kept the knowledge to himself. He suspects that Lily wants to dump him and marry Megabucks.

Earl Bubba Johnson

This sterling character is the town plumber and carpenter and is an avid hunter and fisherman. At all times at least one article of his clothing (hat, etc.) is made of camouflage material. Bubba talks with a drawl and a twang and probably ended his schooling in the sixth grade. Bubba is upset because Megabucks has just purchased the old Christie place and posted it "no trespassing". Bubba has hunted that land all of his life and is not about to let this rich twit stop him.

Marian Pinchlipp

A library cataloger, Marian is an old sourpuss. She is the perfect example of a repressed spinster. Hair in a bun, glasses, sensible shoes, plus a perpetual frown are her trademarks. What no one knows is that long ago she was a sweet, sensitive innocent and very much in love with Megabucks who laughingly spurned her. She is furious that he has once more come into her life, and feels a burning need for revenge.

Phyllis Fileright

Head of circulation in the library, Phyllis is a young, forthright professional. She had dreams of being a princess in her world, but her dreams came crashing down when her father was ruined in business and health by his best friend and business partner, J. Mortimer Megabucks. After she realizes who Megabucks is, she too feels the need for revenge.

Hortense Hamilton-Smythe

Hamilton-Smythe is the library board president. She is also a member of the DAR, AAUW, AARP, Colonial Dames, United

Daughters of the Confederacy, UMW President, VW, BMW, VFW, etc., etc., etc. The aging widow of a prominent physician and the driving force behind most of the town's civic and cultural organizations, she is one of the town's most respectable citizens. Only Megabucks knows she was once "Hortense, the Hottest Belly Dancer on Bourbon Street," and she means for it to stay that way.

Colonel Buck Shotte

A pompous military hero, Shotte recently wrote and published his memoirs. The book, *And I Alone Won The War*, details his heroic acts on the battlefield. Megabucks, who served under him, has hinted he knows a few things that might make everyone think differently about the Colonel's glorious military career. Besides the blow to his ego, Shotte has too much invested in this book to let Megabucks mess it up.

Professor Sebastian Studywell

The professor teaches archeology at the local college and is a neighbor of the Colonel's. He is the typical absent-minded professor whose career has gone nowhere due to his sitting and daydreaming about the glory of making the big archeological find. Studywell's dream came true when his dog accidentally dug up an artifact while they were walking on the old Christie place. After considerable research, Studywell has determined that the artifact is from a 7,000 year old Indian burial ground. His excitement turns to horror when he discovers that Megabucks has bought the land and stubbornly plans to build a shopping mall on it, Indian burial ground or no Indian burial ground.

Willie Ketchum

Willie Ketchum is the local sheriff. (Willie Ketchum's secretary is Betty Dont.) When God said brain, Willie thought he said train and missed his. He is not bright, but he holds a high opinion of himself--he thinks that he is Arnold Schwarzenegger and John Wayne rolled into one. Megabucks has Willie in his pocket. However, Megabucks has decided that Willie is much too dumb to do him any good and now has plans to bankroll Willie's opponent in the next sheriff's race. Willie is very upset over this as he doesn't know how to do anything but "sheriffing".

THE DETECTIVES

Dick and Tracy Columbo

The Columbos are a trench-coated, fedora-hatted private detective duo who happen to be husband and wife. They are also neighbors of the Colonel, and since they just happen to be at the party, they will help solve the mystery. They discover the murder victim's briefcase and are able to give background information on a number of the suspects.

MURDER SCENARIO

Everyone, but Bubba, is at the library for a autographing party for the Colonel whose book has just been published. Bubba is at the library to do some last minute plumbing repair. The scene is set with a table with punch bowl and refreshments. Everyone is standing around in groups of twos and threes and circulating from one group to another. (*Party goers may mingle with the actors here.*) All of the suspects move one after the other to Megabucks and have an argument with him.

THE ARGUMENTS THAT LEAD TO THE MURDER

Before Megabucks' death he, at turns, argues with everyone with the exception of the Columbos.

1. Professor Studywell attempts to explain the importance of his archaeological find, but Megabucks just laughs.
2. Bubba blusters about his hunting rights, but Megabucks tells him all the trees will be bulldozed, and he doesn't care that there will be no woods or game left.
3. Lily at first pleads with Megabucks and then threatens him if he attempts to break up with her.
4. Lily then gets Les worked up to the point where he has the nerve to face Megabucks.
5. Phyllis slaps Megabucks' face when he makes a pass at her.
6. Willie, after approaching Megabucks about financing his campaign, is told that Megabucks is supporting his opponent.

7. Marian screws her face into a smile and speaks to Megabucks, but he doesn't recognize her.
8. Megabucks approaches Hortense and drops a hint to her of his knowledge of her past and makes a thinly veiled threat to expose her.
9. When the Colonel brags to him about his heroics during the war, Megabucks makes the comment that he too has served in B Company in the 23rd Battalion of the Big Red One.

Megabucks then walks to the back of the library to find a pay telephone. Everyone mills about the party area, leaving the area at one time or another for one reason or other. Marian finds Megabucks' body. His briefcase lays on the floor beside him.

CLUES FOUND INSIDE THE BRIEF CASE

1. Old newspapers advertising "Hortense as the Hottest Belly Dancer in New Orleans."
2. The deed to the old Christie property with the plans for a Mega Mall.
3. A letter from Willie's opponent thanking Megabucks for supporting him.
4. A letter from an old army buddy in which their old commanding officer Captain Buck Shotte was discussed.

During the investigation by the Columbos, Lily takes turns accusing Phyllis, Marian and Les. She knew about Phyllis' father and that Megabucks was interested in her. She also knew that Marian had once been engaged to Megabucks. Of course, everyone with the exception of Les knew that Megabucks was trying to dump Lily.

METHOD AND MURDERER (Chose your favorite)

Plot 1
Megabucks is bludgeoned to death with Bubba's wrench by the Professor.

Plot 2
Megabucks is stabbed with a letter opener by Hortense.

Plot 3
Megabucks is strangled with Lily's feather boa by the Colonel.

Plot 4
Megabucks is manually strangled by Bubba.

Plot 5
Megabucks is bludgeoned to death by Les with a doorstop which is a replica of the Maltese Falcon.

Plot 6
Marian knocks Megabucks out with a heavy book and then smothers him with a plastic garment bag that had once held her wedding dress.

Plot 7
Willie shoots Megabucks with a gun that Lily carries in her purse. Willie had added a silencer to it.

Plot 8
Phyllis bashes Megabucks over the head with a unused candelabra that Hortense had brought for the reception.

Plot 9
It is a group effort. Megabucks is knocked unconscious by the Professor with a book, *The Complete Works of Agatha Christie.* Phyllis and Marian, with Hortense's help, strangle him with Lily's feather boa while, at the same time, the Colonel stabs him in the heart with a letter opener. Willie shoots him with Lily's gun with a silencer attached. Les hits him over the head with Bubba's wrench. Bubba beats him with the blunt end of a stick holding a political sign promoting Willie's opponent. Lily drops a dose of Les's heart medicine into Megabucks' punch cup.

PSA 1: MURDER IN THE STACKS

Hey Teens! Grab your trench coats and fedoras and head on down to your local library for some sleuthing. The _____ _____ Library is having a Mystery Party--MURDER IN THE STACKS--on (day, date) at (time) at the (library). Help solve the mystery and win prizes. MURDER IN THE STACKS is part of BOOK BEAT--the Summer Reading Program for Teens. Make plans to be a part of the library's summer fun. For details, call the _____Library, telephone _____.

PSA 2: MURDER IN THE STACKS

Who killed J. Mortimer Megabucks? Only The Shadow knows! But you might figure it out. Come play Sherlock Holmes at the _____ Library's Mystery Party--MURDER IN THE STACKS. It will be held on (day, date) at (time) at the (library). Help solve the mystery and win prizes. MURDER IN THE STACKS is part of BOOK BEAT--the _____ Library's Summer Reading Program for Teens. Join and be a part of the library's summer fun. For details, call _____ Library, telephone_____.

DINNER THEATRE

Step 1

For the dinner theatre, the library stages a play starring kids and offers a kid-appealing meal to pre-teens, teens, and their parents. The event is publicized as a family fun night out.

Step 2

Local theatre groups frequently offer summer plays featuring young adults. Contact them early about holding a presentation in the library. With advance planning, the library and the theatre group can achieve an exciting cooperative community event.

Step 3

Reserve places for the families of cast members and those involved from the library. Set the atmosphere for the dinner theater by covering tables with red and white plaid cloths. Feature on each table a bright centerpiece consisting of a brown paper bag with various colors of tissue paper exploding out of it. Banners, balloons, posters and a book display can top off the decor.

Step 4

The dinner can consist of a chicken box catered by a local fast food chain. This type meal is estimated to cost about $2.50 for each person. Ask your Friends group to cover the cost of the meal for the cast members. The Friends could also help by handling the meal arrangements. Staff members should handle reservations and logistics.

Step 5

Substitute a film for the play in the event that a local theatre group can not assist you.

Adapted from: Heller, Dawn H. and Montgomery, Ann, "Dinner Theatre--Junior", *Lipp: Library Insights Promotion & Programs*. LaGrange, Illinois, January/February 1987, p. 9.

TEEN SUMMER TROUPE

Step 1

One way to provide activities for young adults during the summer is to engage them in providing entertainment for younger children. In this way everyone wins--the younger children are delighted by a program created just for them by older children, the young adults have a blast performing for the little kids and feel good about their contribution, and you have provided meaningful experiences to both age groups.

Step 1 to organize a Teen Summer Troupe is to enlist the assistance of someone with an interest in theater as director for the troupe. You may have a staff member who is interested, know of a school teacher, perhaps a drama or music teacher, who would be glad to participate, or you may be able to find someone active in little theater in the community who would serve as director.

Step 2

With the director select poems, skits, choral readings, songs, plays, name that character games, etc. for the teen troupe to act out. Also with the director, schedule practice sessions twice a week beginning in late May or early June.

Step 3

Advertise the Teen Summer Troupe in junior high and high schools for students ages 11 to 17. Target those who are too old for the summer reading program and too young to drive or work. In advertising, let the young adults know that the library wants and needs their help to entertain the younger children during the summer months.

Step 4

Schedule Teen Summer Troupe performances at each of your library branches during the month of July. The troupe should be equal to two performances a day. Enlist parents and Friends to transport the troupe to the various performance locations.

Step 5
Advertise the performances.

Step 6
Decide on the troupe's attire. Summer Reading Program T-shirts and jeans are most appropriate. Costumes, if needed, can be made from pieces of construction paper to give the hint or feel for a characterization.

Step 7
After the summer reading program is over, reward the Teen Summer Troupe with a party of their own, perhaps a pizza party. Let them know how many children attended their performances. They will be excited that they touched so many young lives while having fun themselves.

TEEN SLEEP-OVER OR CAMP-IN

Step 1

Decide on an audience from pre-teens and teens, grades six and up. Girls ages 10-14 are an especially good target group. Co-ed groups can be difficult to handle.

Step 2

Decide on a theme for the sleep-over/camp-in and theme related topic presentations that would be of interest to the participants. Examples for themes are baby sitting, safety, health and fitness. Topics for health and fitness presentations might include food habits, CPR, first aid, good grooming, and aerobics. Topics for safety might include fire prevention, firearm safety, boating, telephone safety, and bicycling. First aid can be worked into almost any agenda.

Step 3

Set a date and time. Fall and early spring are both good times. In winter there may be flu problems and other seasonal difficulties. Check for other activities planned in the community before you schedule the camp-in. Be sure your schedule allows for check-in time. Have about 30-45 minutes for everyone to arrive, stow their things, and settle down. Schedule parents to pick up children early (about 8:00) the next morning, unless morning activities are scheduled.

Step 4

Find a location. This program works great in the library if there is room and the proper facilities are available. If not, look for a building that is easily accessible, not easily damaged, has a phone, more than one bathroom, a kitchen, suitable storage space, and a serving area. If the building has a kitchen, supper (hot dogs, spaghetti, etc.) can be cooked and served. If it does not, participants can bring sack suppers. Biscuits or doughnuts, muffins, etc. and milk make an easy breakfast.

Step 5

Secure helpers and presenters and decide on other forms of entertainment. Use local experts as presenters for theme topics. Try to find speakers who will relate best to the group

participating in the sleep-in. Schedule games, movies, and other entertainment throughout the evening. One form of entertainment which works well is a non-competitive talent show. No winners, no losers, and best of all, no prizes to find! Staff members or chaperones can lead a sing-along. Popcorn and soda can be served during a movie. Schedule lights out at 11:00 p.m., but serve notice that everyone will be encouraged to read under their covers with their flashlights to the taped sounds of crickets, splashing water, and loon calls which will, hopefully, lull the campers into a deep sleep.

Step 6

Finalize the schedule. Set the schedule before registration and include it on the registration form. Include on the form a permission slip or waiver to be signed by a parent or guardian. These are not legally binding, but they provide some measure of protection. A request for volunteer chaperons on the registration form also works well.

Step 7

Publicize. Inform all staff members of the details of the program so they can field questions from the public. Have participants bring sleeping bags, flashlights, perhaps small tents. Invite them for an evening of singing, movies, programs, and fun at the library!

Step 8

Check all necessities. Secure donations of food and prizes whenever possible. Consider charging each camper $2.00 to help cover costs of food and prizes. Plan for almost any contingency including last minute cancellations of scheduled speakers. Try to have someone on staff who can fill in with presentations or other activities in the event a presenter cancels. Determine discipline measures beforehand.

Step 9

Video tape the evening activities. Show the tape in the morning while the campers enjoy a continental breakfast.

Adapted from: Heller, Dawn H. and Montgomery, Ann. "I Slept at the Library", *Lipp: Library Insights Promotion & Programs*. LaGrange, Illinois, January/February 1988, p. 10.

SCAVENGER HUNT

Step 1

Items to be hunted should be varied to direct participants to people of all ages with a variety of interests. Items to be hunted should also direct participants all over the community. When making your scavenger hunt list, take special care not to ask for items that might be stolen from public or private property. The number of items will depend on the length of time allowed to find them. Books can also be listed in the hunt by subject matter, author, genre, etc.

Step 2

Ask local businesses to donate prizes. Free video rentals, pizzas, audio cassettes (something entertaining or music related) would be tempting rewards for young adult participants. Plan ahead for a tie, and let the rules for winning be known in advance.

Step 3

One way of scoring to determine the winner is to give a point for each item brought into the library on time. If you accept substitutes (a stuffed rabbit for a rabbit's foot, etc.) for items not found, give 1/2 point for each substitute. The player with the most points wins the prize. In case of a tie, you might have a random drawing of finalists' names.

SCAVENGER HUNT ITEMS AND DIRECTIONS

Return as many items or the closest substitute you can find, to the library by _____.

THE WINNER RECEIVES_____.

1. feather
2. yellow yarn
3. 1989 Sears catalog
4. 1985 penny
5. small black rock
6. orange shoe laces
7. knitting needle
8. cork
9. thimble

10. pop-off cola bottle top
11. red balloon
12. three-cent stamp
13. ladies handkerchief
14. size one child's shoe
15. acorn
16. alphabet block
17. heart-shaped earring
18. empty Frito bag
19. sea shell
20. horse shoe
21. clergyman's autograph
22. old water bill
23. catalpa bean
24. tea strainer
25. fountain pen
26. green button
27. skeleton key
28. crescent wrench
29. railroad spike
30. cast iron action bank
31. "reading" button
32. movie ticket stub
33. book end
34. report card
35. rabbit's foot
36. American flag
37. Susan B. Anthony dollar
38. foreign coin
39. pine cone
40. 1988 presidential campaign button

FASHION SHOW

Step 1

Show summer fashions early in June or fall fashions in August before the opening of school. Style shows provide an opportunity to see what is the latest style in clothes, makeup, and hair for girls and boys. Select a theme for the show. Schedule the fashion show in the late afternoon in the library meeting room.

Step 2

Ask local retailers to provide clothing. Choose categories of clothing to be modeled in relation to the fashion show theme such as daytime, sports, travel, church, formal, etc. Ask the retailer if the clothing could be purchased by the models at a discount.

Step 3

Use young adult volunteers as models. Ask both males and females, and both slim and plus sizes. Ask teens from various schools and with varying interests.

Step 4

Let models select their outfits. Retailers and the models should be reminded that the show is for young adults and that the price range and styles of the clothing selected should reflect this. Models should be reminded to take care to return the clothing to the store undamaged. Clothing selected should be approved by the fashion show coordinator--a library staff member, a volunteer parent, a board member, a Friend, a home economics teacher, or a store representative.

Step 5

Models should provide the fashion show coordinator with (a) a complete written description of each outfit to be modeled, including fabric, trim, special features, accessories, prices, and retailer, and (b) a model card with name, school, and personal information such as age, activities and interests.

Step 6

The coordinator should make (a) a line-up sheet charting the order of fashions and models, and (b) separate index cards for each outfit numbered according to the order of appearance with a detailed description of the complete outfit including accessories, price and retailer, and the model's name, and personal interest information.

Step 7

Each model should be given a copy of the line-up chart and cards numbered according to their appearance in the show. These cards should detail specifically what the models will wear including shoes, hair style, jewelry, and accessories changes, and give any special instructions for modeling that particular outfit.

Step 8

A key factor in the success of your show is your choice of commentator. Ask your local 4-H leader, cooperative extension agent, newscaster, or store representative to act as commentator--they are usually good choices.

Step 9

Provide the commentator with a copy of the line-up sheet and the index cards describing each outfit. Ask the commentator to write an opening or introduction for each outfit.

Step 10

Plan to display books on fashion for check out at the fashion show. Include references to books in commentator's script.

Step 11

Contact the local modeling school to see if they will give you assistance. Also ask a local beauty school or an individual beautician to offer assistance with hair and make up. Give everyone credit.

Step 12

After the fashion show, offer refreshments giving teens and their relatives and friends time to socialize and talk about the fashions they have seen.

MODEL'S PERSONAL CHART
[Sample. Make separate chart for each model]

MODEL 1 [Model's name]

1. White pantsuit
   a. white boots
   b. white fringed shawl hung from one shoulder
   c. jockey hat
2. Tweed wool three-piece suit
   a. brown leather heels
   b. brown leather bag
   c. brown velvet hat
3. Jersey knit stripped pajamas
   a. add two or three rollers to hair
   b. socks
4. Navy knit separates
   a. change hair back to daytime look
   b. navy and tan shoes
   c. tan bag
   d. large gold earrings
5. Black chiffon
   a. change hair to evening
   b. black evening shoes with bows
   c. black evening bag with long strap
   d. rhinestone earrings
6. White long evening dress
   a. wear hair up with curls
   b. white evening shoes
   c. white gloves and bag
   d. same rhinestone earrings

COORDINATOR'S MODEL CARD
[Sample]

CAROL JONES

1. Red pants suit with black trim and gold buttons. Wool crepe. $75.00.
2. Brown and cream houndstooth three-piece bussiness suit. Wool flannel. $88.00.
3. Pink short cocktail dress with heavy lace trim. Moire taffeta. $48.00.
4. Scotch plaid shorts set. Jacket with black braid and gold buttons. Cotton flannel. $40.00.

LINE UP SHEET
[Sample]

FASHION SHOW FOR _____ **DATE**_____
PLACE_____ **TIME**_____

NAME	SPORTS	TRAVEL	RELAXING	DAYTIME	AFTER 5	FORMAL
1. Mary Smith	white pants suit	brown tweed suit	stripped jersey p.j.'s	navy knit separates	black chiffon cocktail	white crepe gown
2. Joan Baker	red slacks set	navy 2pc. wool suit	print hostess set	green wool dress	hot pink silk	black sparkle chiffon
3. Patricia Moore	plaid pleated mini skirt	for rest green 2pc suit	orange navy p.j.'s	bright blue skimmer	brown sparkle sheath	pink silk
4. Janet Cox	denim jeans & jacket	camel pants set	red shorts set	black/red plaid suit	red pleated crepe	gold lame gown
5. Grace Collins	short set with leggings	rust flannel suit	denim split skirt dress	gold /black jersey dress	black wool crepe	emerald/ black taffeta
6. Vickie Lane	denim top kakhi skirt	black coat dress	emerald silk p.j.'s	gray sheath	cream crepe suit	fushia chiffon w/ruffles

BEST COPY AVAILABLE

MODEL CARD
[Sample]

MODEL'S NAME_____ CLOTHES FROM_____

NO.	CLOTHES TYPE	COLOR	DESIGN	FABRIC	DESIGNER	ACCESSORIES	DETAIL
1.	sports pants suit	Brown tweed	double breasted jacket	wool	Liz Claiborne	brown suede shoes & bag gold earrings	large brass buttons; black/brown braid trim on jacket
2.	daytime career	red	coat dress	wool crepe	Leslie Fay	red and black spectator shoes portfolio bag	black waist inset
3.	travel 2 piece suit	forrest green	Eisenhower jacket	flannel	Robert Hopper	brown/green flat shoes	brown/green plaid blouse
4.	formal evening gown	black & green	long full skirt	silk sparkle	Raphael	black beaded bag & emerald rhinestone earrings	wide sash with large bow & black & green velvet flowers
5.	relaxing informal after 5 wear	blue & white stripped	p.j.'s	cotton jersey	Jay's Skiwear	blue and gold large hoop earrings	mock turtle neck oversize top
6.	medium length cocktail dress	peach	v-neck low waist full skirt	moire taffeta	College Wear	pear & rhinestone earrings & peach satin long strap bag	wide, heavy lace collar

START A TEEN LIBRARY CLUB!

A library club has many advantages for teens and your library. School libraries frequently have clubs to assist the librarian in housekeeping and circulation tasks, to name a few. The school librarian's focus is the student population--a certain age group with many similarities. A public library generally has little contact with teens outside of meeting their reference needs and frequently finds it hard to attract teens to use the library. Those of us who need to increase services to teens will want to borrow a bit from school libraries. An excellent way to attract teens is through organizing a library club.

A library club requires more time to organize than the average one-time program or workshop, but it has the potential to yield lasting results. The first step is to determine how the club could be beneficial to both the participants and your library. The following are a few suggestions:

- to promote reading and interest in books among this age group,
- to have input from teens about their needs and interest,
- to develop or enhance programming for teens,
- to have an enthusiastic and dedicated volunteer force,
- to increase the library's visibility in the community,
- to generate funds for improving service to teens through club fund raising activities.

The next step is to turn the list of benefits into goals for the library club and then from the goals to develop activities that would be attractive to prospective members. An example of this is to have the newest teen books on display at club meetings, giving members a preview of those books. Combined with a brief booktalk or a review by one of the members, this is an ideal way to promote an interest in books.

Another example is to ask teens to help decorate the library for the summer, do puppet shows, or just be on hand to read to children informally at scheduled times. Teens enjoy participating in programming for younger children. (See activity: Teen Summer Troupe.)

There is no limit to the goals for the teen library club and the ideas for activities, but limited resources and time make it necessary to focus on those which will have the most positive effect on the library and which will offer the most interest to club members. If your goals

are realistic and club activities are well balanced with available time and resources, you will have a strong program.

From the list of goals and activities, a presentation can be prepared for use during an organizational meeting. Set a date for the meeting. Develop a well organized agenda. Allow lots of planning time. Develop a list of things to do to prepare for the meeting and assign tasks to those who will help. Decide on how best to publicize the organizational meeting.

Decide on the size group you want to work with in the club's first months. Do you want to start with a big push or with a smaller core group of teen patrons and let membership build gradually?

Decide if you want club members to pay dues. If your library has a Friends of the Library organization, you might consider the dues going toward a Friends student membership.

Plan to recruit parent volunteers to take on some of the club's general responsibilities. This can be a help in libraries with limited staff. Even one enthusiastic and supportive parent is an asset. Teens will generally need the support of their parents to participate in club activities, involving parents helps to build that support.

At the organizational meeting, share the library's goals with prospective members. Don't be shy about letting teens know that you need their help. Give them a list of ways your library can use their help as volunteers. Have specific tasks outlined. Allow them to share their ideas and expectations for the club and discuss activities and programs that would be of interest to them. Let them brainstorm with you about activities. Answer their questions as fully as possible and be positive.

As an incentive to participate in the club, offer to supply a job recommendation to those club members who prove to be dependable or display good organizational and leadership skills.

At the first meeting discuss choosing a name for the new club and the election of officers. Delay the election of officers until the club has a proven core membership and the members have worked together awhile and become familiar with each other's qualities. Talk about duties of future officers and the appointment of a committee to compose by-laws for the club.

Poll participants to determine a good meeting day and time. Set the date of the next meeting. Ask for volunteers, or from the membership

sign-up sheet, appoint several people to call everyone to remind them of the next meeting. By assigning responsibilities now, you prove that the library is serious about making the club a success.

After the first meeting, don't drop the ball! Plan well for the next meeting. Follow through on a promise to have interesting programs. Line up a guest speaker for a really good program. Communicate with your club members and parent volunteers about the next meeting via a newsletter which the club can later take over as an activity.

TEEN TALK MAGAZINE

Only a half dozen or so enthusiastic teenagers are needed to produce one summer issue of a library teen magazine. The magazine can offer a wide variety of items consisting of an editorial page, book reviews, film and TV news, quizzes, hobby information, riddles, current affairs, lists of new and classic young adult titles, and other articles including features on teenage writers, library resources for school assignments, and tips on how to use the library. The teen magazine could also contain original art work, poems, short stories, games, and articles on sports, music, and other topics of interest to teenagers.

Staff members and Friends could be recruited to serve as consultants, and Friends could be asked to help with costs of printing and mailing.

Adapted from: Alvarez, Robert S., "Magazines Written by Teenagers." *Library Administrator's Digest*. Foster City, California, March 1985, p. 19.

AUCTION

Step 1

At the end of the young adult reading program, hold an auction. Publicize the auction at the beginning and all during the reading program. Announce that participants in the reading program will receive play money of the library's own design for each book read, and that the money will be used to "purchase" items at the auction. For the auction assign the play money a value such as $1.00, $10.00 or $100.00. The higher amounts are outrageous and will make purchasing more fun.

Step 2

Write to celebrities in the entertainment field, young adult authors, and sports favorites for souvenirs to be auctioned. Contact area merchants for donated items. Hopefully, you will collect all kinds of things for auction: autographed photographs, signed T-shirts, team pictures, license plates, posters, autographed books, redeemable coupons from area stores, etc.

Step 3

As the items are received, display them along with the name of the contributors. The growing collection of contributions will entice the young adults to participate.

Step 4

Contact a professional auctioneer. Ask the auctioneer to donate his services for the auction. Determine with him procedures and a date and time for the auction. Once the items for auction are received, provide him with a list and description of each item.

Step 5

On the designated evening, stage an auction hall setting in your meeting room. Number the items to be auctioned and display them on tables in the front of the room. Nearby set up a table and chair for "money" collection and item distribution.

Step 6

In another area of the room, have a refreshment table with chips, dip, drinks, cookies, etc. Decorate in party fashion.

Step 7

Allow time before the auction begins for the young adults to examine the items. At a designated time ask the young adults to be seated and then introduce the auctioneer. Have the auctioneer explain how the

auction will work. Have the auctioneer hold a practice sale with a few of the smaller items. As the auctioneer announces and describes each item, have a staff member display the item by holding it high and carrying it across the room.

Step 8

Present reading program awards or certificates at the end of the auction.

Step 9

Play music and serve refreshments to continue the party atmosphere and encourage participants to mingle and show off their purchases.

Step 10

An alternative to a professionally run auction is a Chinese auction. Participants write their names on their play money and place as much as they wish to bid into container numbered for the item they hope to purchase. One participant with $25 may place that much in one container; $5 in each of 5 different containers, or $15 in one and $10 in another, etc. A drawing is made from each container and the name drawn purchases the item.

BLACK HISTORY PROGRAM

Audience: ages 8 - 12

In celebration of Black History Month invite junior and senior high school students to view either or both of the videos, *Autobiography of Miss Jane Pittman* and *Booker. Autobiography of Miss Jane Pittman* would be best shown in two parts. With *Booker* you would have a three day program.

If library space permits arrange for African American art displays or musical or dance performances.

Films:

Autobiograpphy of Miss Jane Pittman. 110 minutes. (Lucerne Media). Told in flashbacks from the year 1862, this is the story of one courageous woman whose life spans the century from the Civil War to the civil rights movement. Based on the novel by Ernest Gaines. (LSL)

Booker. 40 minutes. (Disney/Coronet). This inspiring production emphasizes Booker T. Washington's thirst for knowledge, dramatizing his childhood through the early years of slavery and freedom, focusing on his intense desire to learn to read.

Related books:

Gaines, Ernest J. *Autobiography of Miss Jane Pittman*. Bantam, 1982.

Hansen, Joyce. *Out From This Place*. Walker, 1988.

Lanker, Brian. *I Dream a World: Portraits of Black Women Who Changed America*. Stewart, Tabori & Chang, 1989.

Lester, Julius. *This Strange New Feeling*. Scholastic, 1985.

Melzer, Milton. *Black Americans: A History in Their Own Words, 1619-1983*. Harper Junior Books, 1987.

Oates, Stephen B. *Let the Trumpet Sound*. NAL, 1983.

Williams, Juan. *Eyes on the Prize*. Penguin, 1988.

Distrubuter information:

Lucerne Media, 37 Ground Pine Road, Morris Plains, NJ 07950.

Disney/Coronet, 108 Wilmot Road, Deerfield, IL 60015.

AUTOGRAPH PARTY

by Mildred Osborne, DeSoto Parish Library

Use the following directions to make autograph books. After the books are made, the participants can sign each other's book. Have samples of autograph ditties on hand or books with autograph ditties.

Display books that are diaries or journals and encourage teens to write down their own thoughts.

Invite a special guest to sign the young adults' autograph books. Offer autographed photographs, collected autographs, or items like an autographed baseball as special prizes to participants.

Prepare a poster for all the YA's to sign. Display it in the library for others to sign. You might headline the poster with something like "Sign here if you like to read!"

JAPANESE BOOKBINDING

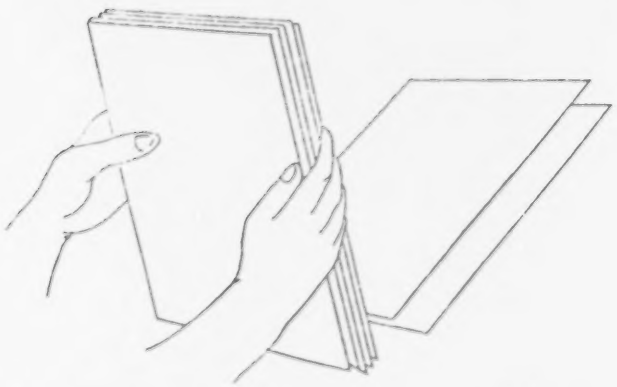
Material needed:

Ruler
Needle and thread
Pencil
Nail and hammer
Clothespins
Scrap wood for nailing
Scissors
Paper for inside sheets
Two cover papers or cardboard

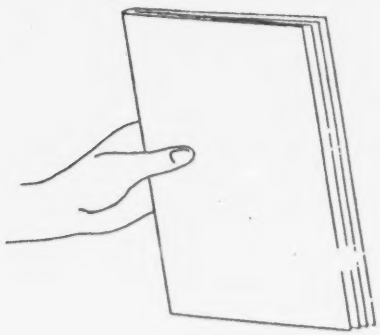
Instructions:

Step 1

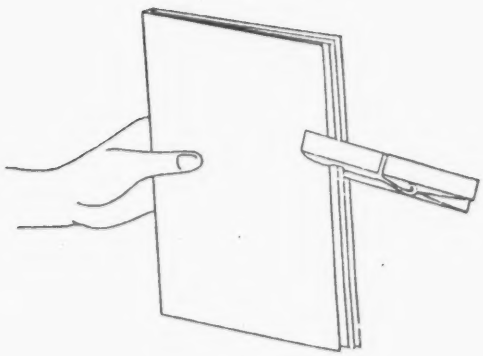
Line up the inside pages evenly.



Step 2
Add the cover pages. Make sure they are the same size as the inside pages.

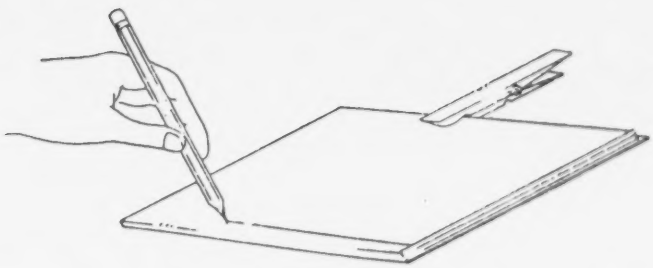


Step 3
Clamp the inside and cover pages together with clothespins.



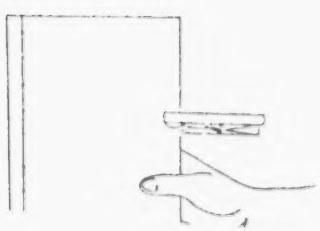
Step 4

Make a line one centimeter or more from the edge along the side to be bound.



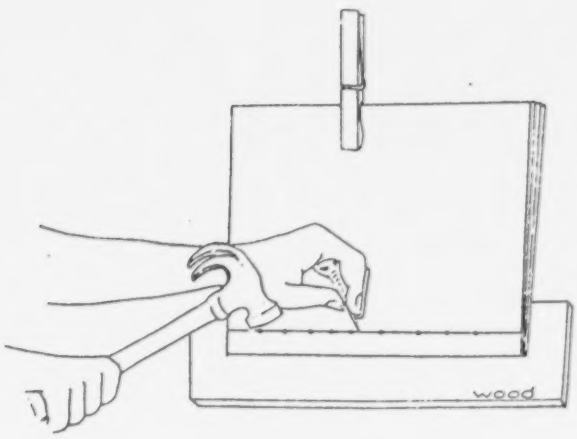
Step 5

Make a series of dots along the line. The space between the dots may be even or grouped in a pattern.



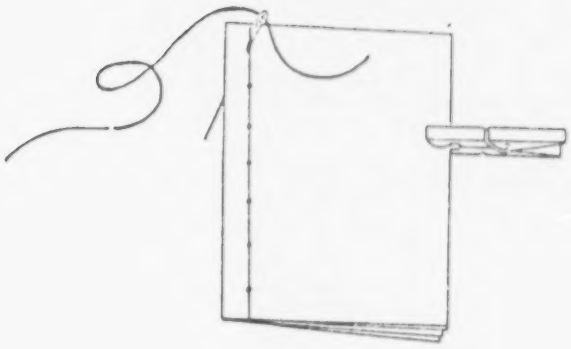
Step 6

Make nail holes where the dots are.



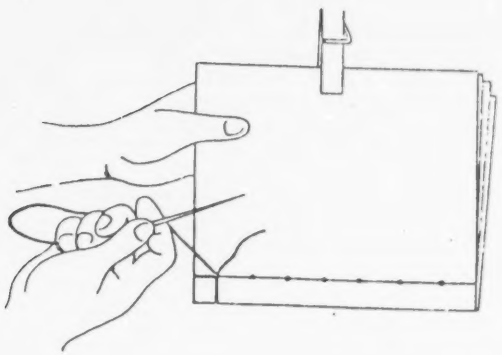
Step 7

Measure more than four times the length of your book in thread. Begin sewing by bringing the threaded needle down through the first hole at the top end of the book, leaving a tail of thread two to three inches long.



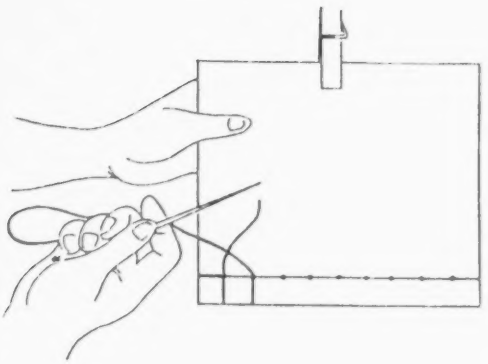
Step 8

Go around the top end of the book and push the needle up through the same hole. Then bring the thread over the back edge and again, push the needle through the same hole.



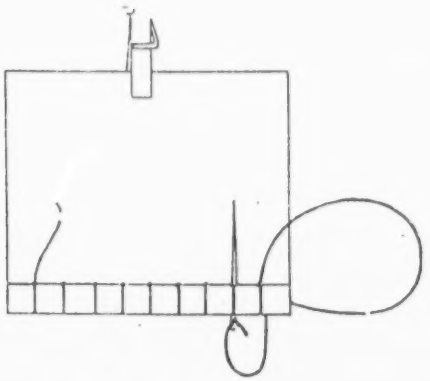
Step 9

Take another stitch and go around the back edge and return through the same hole.



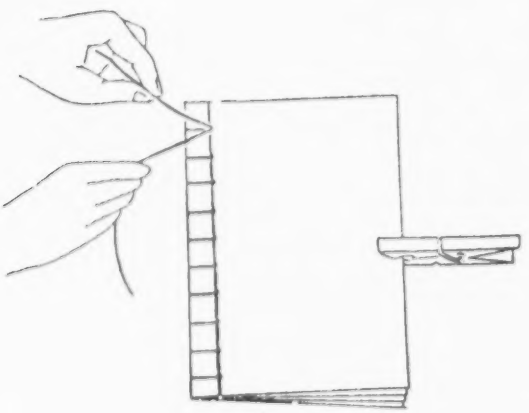
Step 10

Continue until the last hole is reached. Retrace steps so that the spaces between the holes are filled in (down through one hole and up through the other.)



Step 11

Tie the thread with tail that was left projecting at the beginning of the sewing. Make any knot that you like.



TEEN VOLUNTEER PROGRAM & APPLICATION

by Mildred Osborne, DeSoto Parish Library

Step 1 Planning:
Decide on age requirements; time span for the volunteer program; whether a specific number of volunteer hours will be required or maximum and minimum hours set; policy for acceptance; and jobs to be assigned. Appoint a youth services staff member to interview volunteers and coordinate the program.

Step 2 Recruiting:
Recruitment may range from simple word-of-mouth to a well-planned campaign. Publicity flyers may be distributed; articles may be sent to the news media; letters may be prepared and left in the school and public libraries. The recommended ages for volunteers are 12 and up.

Step 3 Applications:
It is important to have a written policy for accepting volunteers. If there are more applicants than there are jobs, perhaps volunteers will be taken in the order that they apply. The application form should include a place for the student's name, address, telephone number, and age; parental signature; person to contact in case of emergency; and number of weeks and hours per week to be worked.

Step 4 Job assignments:
Teen volunteers can provide much-needed help with the summer reading program. Tasks may include registering young children for the summer reading program; keeping records of what books each child has read; shelving books in the children's section; preparing flannel board stories, crafts, artwork, and decorations; assisting during storytime programs and parties; and straightening up or cleaning up after programs. During a busy summer, volunteers may also be needed to keep up with daily jobs in circulation and tech services.

Step 5 Scheduling:
Prepare an outline of the programs or times when volunteer help will be needed. Have volunteers commit to particular weeks, days, times, and tasks; taking vacations and other commitments into consideration. Stress that volunteers need to be there when they say they will. Make weekly schedules and post a schedule of volunteers each week. It may be necessary to phone volunteers to confirm working hours. If a work period has started and the volunteer has not reported to work, the supervisor should call the teen's parents.

Step 6 Orientation:

Set up a group orientation meeting for all volunteers. Orientation should include an explanation of general library rules, policies and procedures, as well as those for the volunteer program. It is a good idea to give volunteers a written outline of their responsibilities. Stress that volunteers take their positions seriously. Give volunteers name tags with their name and the word VOLUNTEER printed on them. End the orientation with a tour of the library and introduction to the staff. Show volunteers where to find their time sheets and where to put personal belongings when they report for work.

Step 7 Training:

The volunteer program is an opportunity for teens to gain valuable work experience and learn about the library. Give volunteers pointers on how to speak to the public and handle questions. Each volunteer should be individually trained by a supervisor to perform the job tasks assigned. Provide a written job description for each task; and make a copy available to the volunteer during training. Stress to volunteers that they must report to a supervisor when they come to work. Monitor the progress of each volunteer and be prepared to reassign tasks if necessary.

Step 8 Evaluation:

Volunteers should be formally evaluated and given an evaluation sheet that lists all projects worked on, number of hours worked, general comments on performance of duties, and overall recommendations. This will serve as proof of work experience for other public service organizations and possible employers. In addition, each volunteer should be recognized formally with a certificate at an awards ceremony at the end of the program. Serve refreshments at a small reception for volunteers and their parents. List the names of volunteers in a newspaper article and tell how much help they were to the library.

VOLUNTEER APPLICATION

Name:_____
Address:_____
City:_____ _____
Telephone: _____
Age:_____ Grade Next Year: _____
School Next Year:_____
Person to contact in case of emergency:
Name:_____
Relationship: _____
Telephone: _____

List any special skills you have:

_____
_____

Volunteers will be needed from (Month Day) to (Month Day). Please indicate the times that you can volunteer to work.

_____ Monday _____Tuesday _____ Wednesday

_____ 9-Noon _____ 9-Noon 9-Noon

_____ 1-4 _____ 1-4 _____ 1-4

_____ Thursday _____ Friday _____ Saturday

_____ 9-Noon _____ 9-Noon 9-Noon

_____ 1-4 _____ 1-4 _____ 1-4

Are there vacation days or other days you cannot work? If so, please list them. _____
_____

Mother's signature:_____

Father's signature:_____ _____

LOUISIANA HOT STUFF/LOUISIANA HISTORY: A SURVIVAL GUIDE FOR 8TH GRADE STUDENTS OF LOUISIANA HISTORY AND SOCIAL STUDIES FAIR PROJECTS

by Debra Adcock, Shreve Memorial Library

Summary

LOUISIANA HOT STUFF program was developed by Shreve Memorial Library staff in response to the problems expressed by students and library staff in locating sufficient, pertinent, and timely materials for Louisiana history reports and projects. The program consists of the manual, *Louisiana History: A Survival Guide for 8th Grade Students of Louisiana History and Social Studies Fair Projects*, a summer program to promote Louisiana's economic, tourist, and employment potential, and the presentation of the manual to Caddo Parish schools. Development of the program required cooperation between Louisiana history teachers and the public library and included the delightful support of local radio stations, businesses, and artistic groups.

Development of the Manual

The *Louisiana History Survival Guide* was based upon an assignment packet given to the library by the Louisiana history teachers at a local middle school. The library staff completed the assignments, making note of the sources and methods used. This venture took several months to complete. What resulted is the following survival guide. The areas covered in the guide range from basic instruction in the use of the patron access computers, periodical information retrieval resources, various indexes, vertical files, and other public agencies from which to obtain information. A list of excellent but often overlooked sources complete with brief annotations is also included.

LOUISIANA HOT STUFF Summer Program

In conjunction with the activities of the Young Adult Summer Reading Program, LOUISIANA HOT STUFF was presented. This program consisted of a visual display made of four, two-piece, hinged particle boards painted in Mardi Gras colors and decorated with Louisiana based information on several themes. These themes covered the physical and cultural geography of the state, sports, entertainment, local young adults in the news, and current young adult library programs. The Hot Stuff program included a trivia game, a brief but entertaining discussion of the display boards, an introduction to and coupon for the Louisiana history manual (redeemable at the library in the fall), and a

sample of Louisiana cuisine. Local agencies also provided pamphlets and brochures for recovery and advise programs. The summer culminated in a show featuring local radio disc jockeys competing in a Louisiana trivia contest, a dance mini-workshop, distribution of prizes donated by local agencies and merchants, food provided by local restaurants, and a parody by the "Village Librarians" singing, "It's Fun to Be in the Library."

School Presentation

In the fall, an all-day seminar was held for eighth grade students. The seminar provided the students with an opportunity to see the displays, learn how the manual could assist them in research, and ask questions about using the library. A master of the manual was given to each teacher to copy and distribute to students. Manuals were also catalogued and placed at all library branches.

Conclusion

To update the manual, each May the library will contact the teachers to obtain their assistance in updating the manual for the forthcoming school year. Responses by teachers and students to all phases of the LOUISIANA HOT STUFF program and the *Louisiana History Survival Guide* has been and continues to be favorable.

Louisiana History: A Survival Guide for Students of Louisiana History and Social Studies Fair Projects

Compiled by
Debra Adcock, Barbara Reilly, and the staff of the Shreve Memorial Library

1994

Table of Contents

READ CAREFULLY	Section 1
The Computer	Section 2
A Word About Special Topics	Section 3
Reader's Guide and *InfoTrac*	Section 4
Louisiana Section and Louisiana Collection	Section 5
Louisiana Almanac	Section 6
Bio-Base	Section 7
Other General References	Section 8
Conclusion	Section 9
Selected Bibliography	Section 10

Section 1 - READ CAREFULLY

The following is a guide to some of the Shreve Memorial Library materials and resources which will be helpful to students taking Louisiana history classes at the middle school level. In addition, this guide will be helpful to students working on Social Studies Fair projects featuring Louisiana.

The contents of this guide were compiled according to various assignment sheets collected from Louisiana history teachers, from materials and information requested at the libraries, and from interviews of former 8th grade Louisiana history students.

This guide will NOT do your assignments or your project for you, but it will assist you in finding your answers and materials more quickly and easily. It will also assist you in planning your time for working on the assignments by showing you which resources can be found at the branches and which can be found only at the downtown location.

The most important factor, though, to remember is:

With that thought in mind, this guide, and the helpful library staff, you are well on your way to a SUCCESSFUL adventure in Louisiana history. Please share the information in this guide with your friends. *Laissez les bons temps rouler*!!!!

Section 2 - THE COMPUTER

The computer is usually the first stop upon entering the library. The PACs (Patron Access Computers) allow users to "access" (look up) information about the library's "holdings" (books and other materials the library has). There are several ways to search for the books available on your topic: by author, by title, and by subject. If you are not familiar with using the computer, it is all right to ask for instructions from a librarian even though there is a help screen on the computer. The important thing to note is you MUST have the correct spelling of the person, place, or event you are researching. This information should be obtained BEFORE you leave the classroom. Another important step: Use ALL of the searches mentioned above!!! It may not help you every time to do this, but you will be very surprised at what you might find. Be sure to write down the ENTIRE call number (information that tells you where the book is located on the shelf) for each book. Collection codes like La., La. Coll., Gov. Doc., Ref., and Gen. indicate books and materials found in special collections. The last three letters (author letters) after a number can make a big difference between a long search and a short search. So, make a note of everything before you leave the PAC and try to find the book.

Another resource that is often overlooked is the Local Information Indexes. In these searches, you can access information such as *Louisiana Facts*, local organizations in the area, and the very important *Newspaper Index* (to name a few). This last index includes those (local) articles from *The Shreveport Times* dating from 1992 to the present. The actual article is NOT on the computer, but the computer gives the date and page of the newspaper where the article may be found. These newspapers are kept on microfilm at the downtown location and can be used by everyone. (For newspaper articles written before 1992, the library has other indexes in the Reference Department.) Newspaper articles can be very important, especially if you are researching a current person or event. These indexes are not hard to use and can present some interesting data.

Another use of the computer is to put a HOLD (reserve) on materials from another location to be sent to your branch. Again, it is important to look at the call number because certain items (La. Col., Ref., Gen., and some Gov. Doc.) cannot be sent to another location. You will have to go to that location to use those items. There are a great number of books and documents that can be transferred, though, and a librarian will show you how easy it is to put something on "hold." By getting to the library early in your project, you will have a greater chance of finding enough materials available for hold, instead of finding they are already checked out. IF someone has already checked out a source, putting it on hold will help make sure that when the person returns the source, it will be held for the next person on the list (hopefully you). Be sure

to pick up those books and materials that come in for you promptly (you will receive a mail notice), or your hold will "expire," and the next person on the list will get the material!!!

One word about returning the materials. You are not the only one working hard on this report or project. When you are finished with your books, please get them in promptly, so another student may use them. Even if the book is not due for another week, a student (even one of your FRIENDS) may have only another week to finish his/her project. The library tries to keep enough material available, but sometimes there just are not enough materials to go around. Be considerate and return them to ANY branch. The library staff will make sure they get where they belong!!!

Section 3 - A WORD ABOUT SPECIAL TOPICS

If your topic is on a Louisiana parish or festival, you may wish to write for information. Below is a list of the sources you can use to find current addresses:

**World Chamber of Commerce Directory* (updated yearly)
**Festivals U.S.A.* by Kathleen Hill (1988)
**Festivals Sourcebook* (1984)
Cajun Country Tour Guide & Festival Guide (1991)

* = Downtown reference location only

or

Louisiana Office of Tourism
P. O. Box 94291
Baton Rouge, LA 70804-4291

Louisiana Travel Promotion Association
P.O. Box 4003
Baton Rouge, LA 70821

Louisiana State Chamber of Commerce
P.O. Box 3988
Baton Rouge, LA 70130

Louisiana Association of Fairs & Festivals
601 Oak Lane
Thibodaux, LA 70301

Section 4 - *READER'S GUIDE* AND *INFOTRAC*

Each Library branch has a particular index called *The Reader's Guide to Periodical Literature*. This index can be used to locate magazine and journal articles written about a specific topic or person. It will not include the article itself, but will indicate the name of the magazine, issue date, and page where the article will be found. Then, you can check to see if that magazine is housed at that branch. Remember, each branch may carry different magazines, and branches usually save back issues for only two or three years. There is a list of all the magazines at the downtown Library, and it will also show you which back issues are available. The downtown branch houses the largest magazine collection and the largest number of back issues in the system.

In addition to a large collection of magazines, the downtown location has a system called *InfoTrac* which serves as a *Reader's Guide* in computer form. It is easy to use--with some instruction--and can be faster and more thorough for researching a topic than *Reader's Guide*. As in *Reader's Guide*, the actual article is not displayed, but sometimes the citation will include an abstract (brief description of the contents of the article) along with the name of the magazine, issue date, page number, and other important information to help locate the article. It will also indicate whether the library has this magazine and in what form (hard copy or microfilm). *InfoTrac*, at present, is available ONLY at the downtown location; however, the library plans in the near future to have a journal citation index, such as *InfoTrac*, online at all the branches and accessible through a modem.

For further information about magazines of Louisiana, see **LOUISIANA SECTION AND LOUISIANA COLLECTION.**

Special Note: When looking up any information on a parish, be sure to spell out "Saint" rather than "St." This is especially important in computer use!!!

Section 5 - LOUISIANA SECTION AND LOUISIANA COLLECTION

There is some confusion about the difference between these two types of materials. While both contain information about Louisiana and by Louisiana authors, only those books labeled with the collection code **La.** can be CHECKED OUT. Materials with the label code **La. Coll.** are considered reference (to be used at that location only and not for check-out). Sometimes you will find a copy of the same book in both sections, but only the books that are labeled **La.** can be checked out. This is important to understand because some books MUST stay in the library, so EVERYONE has a chance to use

them (especially those students who have waited until the last minute). Each branch puts the Louisiana books in a special place. At the downtown branch, they are housed on two separate floors. The **La.** books are kept on the second floor. The **La. Coll.** books are housed on the third floor in the Special Collections Department. There you will find Government Documents (Gov. Doc.), Genealogy (Gen.), Petroleum (Pet.), and the largest collection of Louisiana books in the entire library system.

The third floor also features a few other interesting assets you may not find at the branch locations; however, you will also not be able to request these through the computer. That is why a trip downtown is ESSENTIAL when you work on a Louisiana history project. Here are a FEW of the special sources you will find:

a)Louisiana Vertical Files--contains information on everything from Louisiana parishes to Louisiana festivals, early beginnings in Shreveport to current events, and historic figures to recent celebrities. These files are constantly being expanded, and though they cannot be checked out or removed from the area, copy machines are available. (Some branches do have their own Louisiana Vertical Files. The Reference Department downtown has its own Louisiana Vertical File as well.)

b)*Bayou State Periodical Index*--indexes dozens of Louisiana-based magazines. This is important to note because *Reader's Guide* and *InfoTrac* do not index many of these. The magazines, located in the Louisiana Collection area, contain informative articles and terrific pictures.

c)*The Louisiana Historical Quarterly*, *The Southern Review*, and *The Shreveport Magazine*--are also important sources of information that may not be listed in *Reader's Guide*, *InfoTrac*, or the *Bayou State Periodical Index*. Be sure to ask the librarian where these are located and how to use their indexes.

d)Shreveport History Shelf--contains some excellent and rare works about the Shreveport/Bossier area.

e)Staff Librarians--are only too eager to help any student find the materials he/she needs to make an outstanding report or project. These librarians encourage everyone taking Louisiana history to come visit this collection, and they recommend students do so well in advance. Even though these materials do not leave the third floor, if several students need the same materials or ask for help at the same time, it may be hard to give them all good service.

Section 6 - *THE LOUISIANA ALMANAC*

The Louisiana Almanac has such a collection of interesting and amazing Louisiana facts and trivia, it's fun to browse through even for those not taking a Louisiana history class. From "Important Dates in Louisiana History" to lists of native birds, this book should add impressive statistics and colorful descriptions to any student's project. An extensive list of the fairs and festivals held throughout the state and addresses where you can write for additional information is included. Charts, tables, and graphs on a variety of statistics can be found as well as a well-written section on the Louisiana parishes (which includes a "brief" history of each parish.)

Perhaps the only problem with the almanac is the question of "How current is it?" The foreword in the book states that some of the statistics, at the time of publication, were three years old. Since the most recent volume of the almanac is for 1992-1993, that would make some of the statistics included very old, indeed. If your report or project is relying on current statistics only, there are several other sources where these may be found. Just ask the Main Library's Reference Department or the librarians in the LOUISIANA COLLECTION to help you locate these other sources.

Each branch will have the most recent edition of the *Louisiana Almanac* as well as some from previous years. Often, the most recent edition is not available for check-out and must be used in the library. (Note: The 1995 *Louisiana Almanac* is now on order.)

Section 7 - *BIO-BASE*

Bio-Base is an excellent source, especially if you have not been able to locate any (or enough) information on a historic (or even current) person, and it is certainly worth your time to go downtown and use it. This alphabetical list is on microfiche and can be used by a reference librarian to look up books where your "person" may be found. If any information is available, you will be directed to the book(s), and you will most likely have to make a copy since the volume(s) will probably be reference. These sources will not usually have an entire biography on your "person," but will contain some biographical information.

Section 8 - OTHER GENERAL REFERENCES

Do not forget to try the ever-popular encyclopedias. It is amazing how many pieces of information can be retrieved by looking at several different sets

of encyclopedias. There are collective biographies, biographical dictionaries, and a host of books available on the general history of Louisiana. Additional books that have proven to be very useful are listed in the Selected Bibliography. Be prepared to make a trip downtown, though, because many of these materials are not available at the branches.

Section 9 - CONCLUSION

This Survival Guide does not attempt to list everything, but as more sources are discovered, they will be included in the next edition of the guide. If you find a particularly helpful book, you may want to tell the librarian and tell a friend. By working together, the student and the librarians can make this history assignment an enjoyable experience, or a least an easier one. We hope you have found LOUISIANA HISTORY: A SURVIVAL GUIDE to be beneficial. See you at the Library!!!

Section 10 - SELECTED BIBLIOGRAPHY

Buddy Stall's Louisiana Potpourri by Gaspar J. Stall (1991).
Funny, fact-filled, easy-to-read pages; no index, but some good maps and illustrations.

Great Characters of New Orleans by Mel Leavitt (1984).
No index, but adequate table of contents; contains one to two pages of information on many of New Orleans most colorful characters.

Hallmarks of a Heritage by Jess Dehart (1984).
No index, but a nifty glossary; a marvelous hodge-podge with great illustrations.

**History of Louisiana* by Henry Edward Chambers (1925).
THE place to look for historic Louisianians.

Louisiana Almanac.
(See section on *Louisiana Almanac*). A must-see for everyone!!!

Louisiana Athletes: The Top Twenty by Marty Mule and Bob Remy (1981).
Covers a variety of sports figures that have reached national fame.

The Louisiana Experience: An Introduction to the Culture of the Bayou State by Mary Alice Fontenot and Julie Landry (1983).
A nice overview of Louisiana history with an excellent index; some great black and white pictures, good black-line maps, and a good bibliography.

Louisiana Festival Cookbook: Book 1 by Acadian House (1992).
EXCELLENT!!! Contains 25 brief histories and descriptions of festivals in Louisiana and recipes from each festival.

1993 Louisiana Film and Video Production Directory by David Ross McCarthy.
A storehouse of unusual information, great illustrations and maps; includes lists of films shot on location in Louisiana. (to be ordered yearly)

Louisiana Folklife: A Guide to the State by Nicholas R. Spitzer (1985).
Don't be put off by Chapter 1. This has excellent sections on ethnic groups, house types, maps, and crafts.

Louisiana: A Geographical Portrait by Milton B. Newton, Jr. (1987).
Text could be challenging, but there is an extensive index; some reproducible graphs, maps, and line drawings.

Louisiana Governors: From Iberville to Edwards by Joseph G. Dawson (1990).

Just what the name implies!!!

Louisiana Leaders by National League of American Pen Women, Louisiana Branches (1970).

It covers a good number of personalities, but only between 1830-1860.

Louisiana: Off the Beaten Path by Gary Morten (1990).

Contains a mixture of parish history and tourism information; has index and some nice reproducible.

Louisiana Parks Guide by Margie McCraig (1989).

History of state parks; some good reproducible maps and illustrations, and addresses.

Louisiana Places: A Collection of the Columns for the Baton Rouge Sunday Advocate by Clare D'Artois Leeper (1976).

Contains newspaper articles on the history of Louisiana place names.

Louisiana Proud: A Historical Portrait of the Real Louisiana As It Began and Lives Today by Andy Smith (1990). 3 volumes.

A brief history of each area is accompanied by fine pen-and-ink drawings of the states characteristic architecture. Look at table of contents for cities included.

1993 Louisiana Sports Almanac: High School, College, Professional Statistical Information and Record Book of Louisiana Teams.

Also features "1sts" in the nation and players featured on Sports cards. (to be ordered yearly)

Louisiana Sports Legends: The Men and Women of the Louisiana Sports Hall of Fame by Larry Byrd (1992).

Features a portrait sketch, brief history, but no at-a-glance facts.

Louisiana, We're Really Cookin' Travel Guide by the Office of Tourism (1990).

Not much historical information, but lots of maps, lists, and color photos.

Louisianians All by Jeanne Frois (1992).

Highlights 20 personalities, some well-known, some lesser know; compact, very readable, no index, but adequate table of contents.

**Northwestern Louisiana: A History of the Watershed of the Red River, 1714-1937* by J. Fair Hardin (1939).
Three volumes packed with information

The Pelican Guide to Louisiana by Mary Ann Sternberg (1989).
Each section offers a unique look at the particular customs and attractions of the area.

Stars in Their Eyes: Dreamers and Builders in Louisiana by Clayton Rand (1953).
One or two pages of information on numerous well-known Louisianians.

Tears, Love and Laughter: The Story of the Acadians by Pierre V. Daigle (1972).
Very readable, humorous, and a marvelous overview of the Acadian story.

A View From the Heart: Bayou Country Ecology by June C. Kennedy (1991).
Good beginning for science or social studies fair projects; great bibliography, index, and glossary.

For more bibliography personalities, look in the following:

* *Who's Who in Louisiana and Mississippi* (1918)
* *Who's Who of Emerging Leaders in America* (1987-present)
* *Who's Who of American Women* (1958-present)
* *Who's Who Among Black Americans* (1978, 1981, 1985, 1988, 1992, 1994)
* *Dictionary of American Biography* by American Council of Learned Societies [1946-present]
* *Almanac of Famous People* (1989, 1994)
* *Current Biography Yearbook* (1940-)

---

* *Available only at the main branch.*

YOUNG ADULT CRITICAL ANALYSIS
FACE IT! READ A BOOK! BE SOMEBODY!

By Rhonda Lightfoot, Sabine Parish Library

The graphic art for the poster and cover for *Book Beat: A Young Adult Services Manual for Louisiana Libraries* illustrating the theme, "Face It: Read A Book: Be somebody!" has become controversial among librarians all over the state. The message portrayed by the art met with approval by many, while others chose not to purchase the posters for display.

Young adult patrons have not voiced their opinions. Therefore, a positive approach of surveying young adult views has provided an opportunity to turn the controversy into an activity for all students, especially for art students and/or creative writing students.

Supply students with a copy of the poster and ask them to describe the message they receive from the art work. Whether the responses are positive or negative should not be a factor.

Let the students discuss the art work, ask them to write a brief statement of their opinions, compile the information and report the general consensus to the Young Adult Youth Services Committee.

A copy of the art work and a list of Young Adult Youth Services Committee members and addresses will be provided upon request to participants.

RANDOM KINDNESS

by Nancy Solomon, Shreve Memorial Library

One morning in 1992 on his way to work, Professor Chuck Wall of Bakersfield College in California listened to a radio report of another "random act of senseless violence" committed in his area the previous night. That phrase, "random act of violence" sparked an idea in Wall. Later in class, Wall challenged students in his human relations class as an assignment to commit a "random act of kindness." Returning to class the following week, the students reported with enthusiasm their accomplishments. The results were personal and varied, but effective--delivery of blankets to the homeless, care for a lost dog and eventual return to its owner, giving up a scarce campus parking spot to another student.

Affected by the results, the students continued the assignment. Eventually the students had bumper stickers printed with the slogan, "Today, I will commit one random act of senseless KINDNESS...Will you?" Interest and participation grew among friends, acquaintances and total strangers. Making its way into the news, the campaign spread and continues in communities across the nation. In early 1994 the Shreveport-Bossier City Chambers of Commerce initiated the program and continues sponsorship along with other agencies including the Shreveport Rotary Club. The program is infectious, effective and ideal for young adults.

Step 1

Have participants make their own diary (can be for a week, month, year, etc.--whatever is chosen as a group for a time period.) Supply paper, string, ribbon, hole puncher, staples, etc. (See Japanese Bookbinding, page A33 for information on how to make a book.)

Step 2

Have a discussion with group as to what a random act of kindness is. Cite examples from articles listed in bibliography if necessary.

Step 3

Have the group go out, commit kindness, and then complete the diary. At the next meeting, have participants read or tell what they have written in their diaries. Have them personally decide if they wish to continue their diary on their own for their personal satisfaction. (Can continue diary for meeting weekly, monthly, etc.)

Step 4

Recognize participants with a "kindness" badge, sticker, or bookmark with a saying, for example: Commit kindness, I committed a random act of kindness today, etc.

Adapted from: "Feeling Good by Giving." *Country, Collector's Edition*, p. 32.

May, Frank. "New Anti-Crime Weapon: Act of Kindness." *The Times*. Shreveport, Louisiana, Sunday, February 27, 1994, p. 58.

Reed, Susan. "Doing Good Works." *People*. New York, December 13, 1993, pp. 101-102.

Westerfield, David. "Act of Kindness". *The Times*. Shreveport, Louisiana, Sunday, May 1, 1994, p. E-1.

GAMES, TRIVIA AND OTHER ACTIVITIES

by Rhonda Lightfoot, Sabine Parish Library

Young adults love games and contests. The following are games, trivia and other activities for young adults collected from the Sam Houston University Young Adult Conference held November 5, 1994. The materials are used with the permission of Janet Ake, Farmers Branch Library, 13613 Webb Chapel, Farmers Branch, Texas 75234. You can easily adapt these materials for use in your library for fun activities with young adults.

Good sources for other game ideas include the following titles:

Gombert, Karen Cornell. *Book Appeal: Get Teenagers into the School Library.* McFarland & Company, 1987.

_____. *More Books Appeal, Keep Young Teens in the Library.* McFarland & Company, 1990.

YOUNG ADULT VAMPIRE TREASURE HUNT
Clues

1. Harper Lee wrote one book. Find a paperback copy of that book in the adult fiction area and look on page 12 for your next clue and the answer to question #1.

2. *Dracula* was written by Bram Stoker. Go to *Something About the Author* (look it up in the computer under title). Use the index in Vol. 73 to find the entry about Stoker and the volume that has the information about him. Your next clue and the answers to questions #2 & #3 there.

3. Look up the titles of all the books that begin with the word "Dracula" only one title sounds like it might be funny. Find that book on the shelf for your next clue and the answer to questions #4 & #5.

4. Was Dracula supposed to be a werewolf, a vampire or a zombie? Go to the 1991 World Book Encyclopedia and look up which one you think he was.

Sorry, this is the wrong guess!!!

Nope, try again.

5. Congratulations! You picked the right answer. (I knew you would) Read the paragraphs on vampires and answer question #6. Now its down to the deep dark recesses of the bottom floor of the library to find 809.933 McN for your next clue. (Watch out for the elevator) Be sure to answer question #7 while you are there.

6. Go to the computer, do a SUBJECT search. Use Dracula's real name. (The answer to question #6) Only one book is listed, find it. Beware!! if you have the wrong answer to question #6 you're in trouble now!! The answer to question #8 is there.

7. Find the book *Famous First Facts* R 031 KAN. Look up the entry for the liquid that vampires were suppose to drink. Answer question #9 and find your next clue.

8. Do you know where the Media Desk is? Go there and look for Leonard Maltin's *Movie and Video Guide 1992*. Look up the movie "Dracula" for your next clue and the answer to questions #10 and #11.

9. OK, you found this one. While you are here at the Media Desk, look above the entrance to the "Fort" and find the answer to question #12. For your next clue go to the magazine section, find a magazine whose name is an odd number. Look in the July 1992 issue for an article about Tom Cruise's wife.

10. Doesn't she have great hair!! Oops, I think we are getting off the subject. Let's see it was blood-suckers and neck nibblers, right? Of course some of you might not mind having Nicole nibble on your neck! (Some of us might like Tom better) Well enough about them, on to the next clue. Go to the National Geographic Index (be careful walking UNDER the animal in question #12) Look for an entry on an animal that is associated with vampires.

11. WOW, you really know your vampire lore. Now answer question #13. For your next clue look inside the mummy.

12. Time to go to the Young Adult section. Find a book by Nancy Garden that fits tonight's subject.

13. You are really great!! I'm impressed!! Remember you can find a fiction book by the author's last name. Use this book to answer question #14. Now look inside the back flap of this book jacket.

14. Did you answer the LIBRARY for question #14? Isn't that where you are right now? Look at all those glass windows, could someone be watching you out there in the darkness? I'm getting goose bumps just thinking about it, so let's go on to the next clue. Go to the computers, do a SUBJECT search on VAMPIRE. Find a book by James Hinkley in the junior section.

15. Oh dear, more vampire stuff. Read page 40 to find the answer to question #15, and your next clue.

16. Besides Bats and Cats, what other animals have been associated with Vampires? Go to the computer. Do a SUBJECT search for VAMPIRES. Go through the screens until you find a book by Deborah Howe. Locate that book on the shelf. Your next clue and the answer to question #16 is there.

17. A RABBIT???!!! Oh tell me it's not true!!!! Now we will have to watch out for the Easter Bunny. Speaking of rabbits, look around the children's area until you find 2 small stuffed gray bunnies. Your next clue is there.

18 Time to go back to the Young Adult section. Find *The Silver Kiss* by Annette Curtis Klause.

19. Ahh, you found me. Did you know I'm one of Janet's favorite books? You must read me sometimes to find out what the Silver Kiss is. Look around the Young Adult area. We have a new section of books. It is the Young Adult NON-FICTION section. These are books on topics that might be of interest or help to you. Look at the very first book on the shelf. The title is *Coping with Being Gifted*. Your clue is waiting there.

20. I picked this book because it describes all young adults who come to the library. I think you are all gifted. If you were in the Drama Club this summer or if you are in theater at school, you might want to check out the book at the end of the shelf.

21. While we are still in the Young Adult area, take a look at the books on the top of this shelf. These are the Lone Star books. We have a little contest going on with these books right now. It is the answer to question #17. Look under a yellow star for your next clue.

22. The Lone Star Reading Challenge is designed to encourage you to read the books on the Lone Star Reading List. You can win prizes if you do. Time to leave the Young Adult area. Go to the Media Department. Find a magazine whose title is something a vampire does to your neck. Look at the May 1993 issue for your next clue and answer question #18.

23. Find three wide windows that face the NORTH. Your next clue is behind your hand.

24. Pretty clever aren't you!! Find a small round table between two purple chairs, your next clue is under it. Answer question #19.

25. Are you getting tired of running around the library? Well sorry, you signed up for this you know. Hope you've had some fun. Now how about some treasure? Find the wall hanging at the front of the Library. Your next clue is behind it. Be sure to answer question #20 while you are there.

26. Goodies come in Treasure Chests
I think that statement's true.
But if you can't find a treasure chest,
The INFORMATION DESK will have to do.

YOUNG ADULT VAMPIRE TREASURE HUNT
Questions

1. What was the movie that Dill had seen?
2. What was Bram Stoker's real first name?
3. Where was he born?
4. What is the title of the book?
5. Who is the author?
6. Who was the actual person that the character of Dracula was based upon?
7. What country was he a prince of?
8. What did he do to the Turkish Ambassadors' turbans?
9. Where and when was the first Blood Bank established?
10. Who starred as Count Dracula in the 1931 version of the movie "Dracula"?
11. How many *s did the movie receive?
12. What animal is above the door to the fort?
13. What is the title of the article written by Alvin Novick?
14. Where was Alexander doing his research?
15. What is a "bajang"?
16. What animal is a vampire in this story?
17. What is the name of the contest with the Lone Star Books?
18. What is the name of the magazine?
19. What is your favorite book?
20. What is the name of the wall hanging?

YOUNG ADULT VAMPIRE TREASURE HUNT
Questions and Answers

1. What was the movie that Dill had seen?--Dracula
2. What was Bram Stoker's real first name?--Abraham
3. Where was he born?--Dublin, Ireland
4. What is the title of the book?--*Dracula is a Pain in the Neck*
5. Who is the author?--Elizabeth Levy
6. Who was the actual person that the character of Dracula was based upon?--Vlad Tepes
7. What country was he a prince of?--Walachia--Romania
8. What did he do to the Turkish Ambassadors' turbans?--He nailed them to their heads
9. Where and when was the first Blood Bank established?--March 15, 1937 at Cook County Hospital in Chicago, IL
10. Who starred as Count Dracula in the 1931 version of the movie "Dracula"?--Bela Lugosi
11. How many *s did the move receive?--3 1/2 *s
12. What animal is above the door to the fort?--A snake
13. What is the title of the article written by Alvin Novick?--Bats Aren't All That Bad
14. Where was Alexander doing his research?--In a library
15. What is a "bajang"?--A cat vampire
16. What animal is a vampire in this story?--A rabbit
17. What is the name of the contest with the Lone Star Books?--The Lone Star Challenge
18. What is the name of the magazine?--Byte
19. What is your favorite book?
20. What is the name of the wall hanging?--Reflections

YOUNG ADULT VAMPIRE TREASURE HUNT
Materials/Resources

1. *To Kill a Mockingbird* by Harper Lee. Warner Books, 1960.

2. *Something About the Author*. Vol. 73 & vol. 29. Gale Research Co.

3. *Dracula is a Pain in the Neck* by Elizabeth Levy. Harper & Row, 1983.

4. *World Book Encyclopedia*. Vols. W, V, & Z.

5. *In Search of Dracula* by Raymond McNally. Galahad, 1972.

6. *Dracula, A Biography of Vlad the Impaler* by Radu Florescu. Hawthorne Books, 1973.

7. *Famous First Facts* 4th ed. by Joseph Kane. H.W. Wilson, 1981.

8. *Leonard Maltin's Movie and Video Guide 1992*.

9. *Seventeen Magazine*, July 1992.

10. *National Geographic Index* 1888-1988. p. 199.

12. *Prisoner of Vampires* by Nancy Garden. Farrar Straus Giroux, 1984.

14. *Book of Vampires* by James Hinkley. Franklin Watts, 1979.

16. *Bunnicula--A Rabbit Tale of Mystery* by Deborah Howe. Atheneum, 1979.

18. *The Silver Kiss* by Annette Curtis Klause.

22. *Byte Magazine*, May 1993.

INCOGNITO YOUNG ADULT BOOK TITLES #1

Directions: Write the title for each of the "disguised" books below. All the books are displayed.

1. *Palatial Residence in the Firmament*
2. *The Reddish-Brown Combatant*
3. *Summons to the Competition*
4. *Twelve Months of Inconceivable Farewells*
5. *Below Foreign Luminous Celestial Objects*
6. *Interaction with Mythical Monsters*
7. *Speedy Conversation on an Unhurried Path*
8. *Reynards of Previous Lightlessness*
9. *The Most Excellent Abode is not the Floor*
10. *Questing for Mythical Monsters*
11. *Atmospheric Precipitation Grabbers*
12. *The Tome of the Irish Wailing Spirit*
13. *Sorceress Infant*
14. *Serenader of Large Aquatic Mammals*
15. *Lichen Blossom*

INCOGNITO YOUNG ADULT BOOK TITLES #1
Answers

1. Palatial Residence in the Firmament = *Castle in the Air* by Diana Jones
2. The Reddish-Brown Combatant = *The Chestnut Soldier* by Jenny Nimmo
3. Summons to the Competition = *Invitation to the Game* by Monica Hughes
4. Twelve Months of Inconceivable Farewells = *Year of Impossible Goodbyes* by Sook Choi
5. Below Foreign Luminous Celestial Objects = *Under Alien Stars* by Pamela Service
6. Interaction with Mythical Monsters = *Dealing with Dragons* by Patricia Wade
7. Speedy Conversation on an Unhurried Path = *Fast Talk on a Slow Track* by Rita Williams-Garcia
8. Reynards of Previous Lightlessness = *Foxes of First Dark* by Garry Kilworth
9. The Most Excellent Abode is Not the Floor = *The Best Place to Live is the Ceiling* by Barbara Wershba
10. Questing for Mythical Monsters = *Searching for Dragons* by Patricia Wrede
11. Atmospheric Precipitation Grabber = *The Rain Catchers* by Jean Thesman
12. The Tome of the Irish Wailing Spirit = *Book of the Banshee* by Anne Fine
13. Sorceress Infant = *Witch Baby* by Francesca Lia Block
14. Serenader of Large Aquatic Mammals = *Whalesinger* by Welwyn Katz
15. Lichen Blossom = *Mossflower* by Brian Jacques

INCOGNITO YOUNG ADULT BOOK TITLES #2

Directions: Write the title for each of the "disguised" books below. All of the books are displayed.

1. *Present From A Scaled Legless Reptile*
2. *The Human Infant Caretaker*
3. *Bloodsucker*
4. *The Female Ruler of the Dance*
5. *Nocturnal Silence:*
6. *The Second Human Infant Caretaker*
7. *The Colorless Fog of Strength*
8. *The Flame Contest*
9. *Mashed*
10. *Illumination Eliminated*
11. *Big Stream Rodents*
12. *Murmur of Dying*
13. *Disastrous Privileged Communication*
14. *Reckless Following*
15. *The Making of the Mythical Beast*

INCOGNITO YOUNG ADULT BOOK TITLES #2
Answers

1. Present From a Scaled Legless Reptile = *Serpent's Gift* by A.C. Crispin
2. The Human Infant Caretaker = *The Babysitter* by R.L. Stine
3. Bloodsucker = *Vampire* by Richie Tankersley Cusick
4. The Female Ruler of the Dance = *The Prom Queen* by R.L. Stine
5. Nocturnal Silence = *Silent Night* by R.L. Stine
6. The Second Human Infant Caretaker = *The Babysitter II* by R.L. Stine
7. The Colorless Fog of Strength = *The White Mists of Power* by Kristine Kathryn Rusch
8. The Flame Contest = *The Fire Game* by R.L. Stine
9. Mashed = *Squashed* by Joan Bauer
10. Illumination Eliminated = *Lights Out* by R.L. Stine
11. Big Stream Rodents = *River Rats* by Caroline Stevermer
12. Murmur of Dying = *Whisper of Death* by Christopher Pike
13. Disastrous Privileged Communication = *Fatal Secrets* by Richie Tankersley
14. Reckless Following = *Desperate Pursuit* by Gloria Miklowitz
15. The Making of the Mythical Beast = *The Forging of the Dragon by Robert Don Hughes*

STEPHEN KING INCOGNITO BOOK TITLES

Directions: Write the title for each of the "disguised" books below. All are by Stephen King.

1. *Flagration Commencer*
2. *Bony Frame Personnel*
3. *The Incandescence*
4. *Favorite Animal Necropolis*
5. *Nocturnal Deviation*
6. *The Lightless Portion*
7. *The Lifeless Area*
8. *Required Objects*
9. *Naked Skeleton*
10. *The Optical Organ of the Mythical Monster*
11. *The Firearm Thrower*
12. *Disparate Measures of the Year*
13. *The Amulet*
14. *The Generation of the Disfigured Lobo*
15. *Suffering*

STEPHEN KING INCOGNITO BOOK TITLES
Answers

1. Flagration Commencer = *Fire Starter*
2. Bony Frame Personnel = *Skeleton Crew*
3. The Incandescence = *The Shining*
4. Favorite Animal Necropolis = *Pet Sematary*
5. Nocturnal Deviation = *Night Shift*
6. The Lightless Portion = *The Dark Half*
7. The Lifeless Area = *The Dead Zone*
8. Required Objects = *Needful Things*
9. Naked Skeleton = *Bare Bones*
10. The Optical Organ of the Mythical Monster = *Eyes of the Dragon*
11. The Firearm Thrower = *The Gunslinger*
12. Disparate Measures of the Year = *Different Seasons*
13. The Amulet = *The Talisman*
14. The Generation of the Disfigured Lobo = *Cycle of the Werewolf*
15. Suffering = *Misery*

TOTALLY TREMENDOUSLY TERRIBLE TRIVIA TEST

Subject: Stephen E. King

1. What is Stephen King's middle name?
2. Where was he born?
3. What is his wife's first name?
4. How many children does he have?
5. What kind of music does his radio station play?
6. List one thing King is afraid of.
7. What is the title of his first published novel?
8. Name one pseudonym that King has used.
9. In the movie version of *The Shining* what phrase did Jack Nicholson say that Ed McMann is famous for?
10. The Signet (paperback) edition of this book had an interior cover that featured King as a character in the novel that was an important part of the story. What was the title of the real book and what was the title of the book in the story?
11. King writes daily except for three days during the year. Name those three days.
12. How many pages of manuscript does he write daily?
13. What movie starring Arnold Schwarzenegger was adapted from a Stephen King story?
14. Name one movie that King has directed.
15. What Stephen King novella was the movie "Stand By Me" based on?
16. Name two of the stars in "Stand By Me".
17. What was the name of the newspaper that King published while he was a sophomore in high school?

18. What novel starts off with a plague that wipes out most of the world's population?

19. What novel features a child with pyrotechnic abilities?

20. What novel did King write for his daughter?

21. What Stephen King novel is on the American Civil Liberties Union's list of the top ten banned books?

22. How old was King when he wrote his first story?

23. How old was he when his first story was published?

24. This book will make you think twice about laughing at clowns!!

25. Vampires live again in this small New England town. Name the title of the book.

26. What was the name of the rock 'n' roll band that King played in while he was a student?

27. How tall is Stephen King?

28. An alien spaceship is featured in this novel.

TOTALLY TREMENDOUSLY TERRIBLE TRIVIA TEST Answers

Subject: Stephen E. King

1. What is Stephen King's middle name?--Edwin
2. Where was he born?--Portland, Maine
3. What is his wife's first name?--Tabitha
4. How many children does he have?--Three
5. What kind of music does his radio station play?--Rock-N-Roll
6. List one thing King is afraid of.--Elevators, The Dark, Death, Funerals
7. What is the name of his first published novel?--*Carrie*
8. Name one pseudonym that King has used.--Richard Bachman
9. In the movie version of *The Shining* what phrase did Jack Nicholson say that Ed McMann is famous for?--"Here's Johnny!"
10. The Signet (paperback) edition of this book had an interior cover that featured King as a character in the novel that was an important part of the story. What was the title of the real book and what was the title of the book in the story?--*Misery* and *Misery's Return*
11. King writes daily except for three days during the year. Name those three days.--Christmas, His Birthday, and the Fourth of July
12. How many pages of manuscript does he write daily?--Six pages
13. What movie starring Arnold Schwarzenegger was adapted from a Stephen King story?--The Running Man
14. Name one movie that King has directed.--Maximum Overdrive
15. What Stephen King novella was the movie "Stand By Me" based on?--*The Body*

16. Name two of the stars in "Stand By Me".--Wil Wheaton, River Phoenix, Corey Feldman

17. What was the name of the newspaper that King published while he was a sophomore in high school?--The Village Vomit

18. What novel starts off with a plague that wipes out most of the world's population?--*The Stand*

19. What novel features a child with pyrotechnic abilities?--*The Firestarter*

20. What novel did King write for his daughter?--*Eyes of the Dragon*

21. What Stephen King novel is on the American Civil Liberties Union's list of the top ten banned books?--*Cujo*

22. How old was King when he wrote his first story?--7 years old

23. How old was he when his first story was published?--18 years old

24. This book will make you think twice about laughing at clowns!!--*It*

25. Vampires live again in this small New England town. Name the title of the book.--*Salem's Lot*

26. What was the name of the rock-n-roll band that King played in while he was a student?--MoonSpinners

27. How tall is Stephen King?--6'3"

28. An alien spaceship is featured in this novel. *The Tommyknockers*

Sources:

Contemporary Authors, New Revision Series, Vol. 30, James G. Lesniak, ed. Gale Research, Inc.

Current Biography: H.W. Wilson, 1981.

Something About the Author, Vol. 55, Anne Commire, ed. Gale Research, Inc.

1994 YOUNG ADULT BEST BOOKS SCRAMBLED TITLES

Directions: Unscramble the book titles below. All the books are from the American Library Association's 1994 Young Adult Best Books List and are displayed on the tables.

1. *Gimsisn Nlega Nuja*
2. *Zcayr Alyd*
3. *Vehawret Pephaden ot Nieja*
4. *Gatsyin Atf ofr Haasr Ryebns*
5. *A Onbe Mofr A Yrd Esa*
6. *Lbul Nur*
7. *Eth Dwin Wolbs Wdrabkac*
8. *Inrtew of Efir*
9. *Eth Verig*
10. *Dhaswo Xroeb*
11. *Yabb*
12. *Tou fo Notrolc*
13. *Hte Acgim Crelci*
14. *Sihrra Nad Em*
15. *Mottyih Fo Het Cya*
16. *Keam Amledeno*

1994 YOUNG ADULT BEST BOOKS SCRAMBLED TITLES Answers

1. Gimsisn Nlega Nuja = *Missing Angel Juan* by Francesca Block
2. Zcayr Alyd = *Crazy Lady* by Jane Conly
3. Vehawret Pephaden ot Nieja = *Whatever Happened to Janie* by Caroline Cooney
4. Gatsyin Atf ofr Haasr Ryebns = *Staying Fat for Sarah Byrnes* by Chris Crutcher
5. A Onbe Mofr A Yrd Esa = *A Bone From a Dry Sea* by Peter Dickinson
6. Lbul Nur = *Bull Run* by Paul Fleischman
7. Eth Dwin Wolbs Wdrabkac = *The Wind Blows Backward* by Mary Hahn
8. Inrtew of Efir = *Winter of Fire* by Sherryl Jordan
9. Eth Verig = *The Giver* by Lois Lowry
10. Dhaswo Xroeb = *Shadow Boxer* by Chris Lynch
11. Yabb = *Baby* by Patricia MacLachlan
12. Tou for Notrolc = *Out of Control* by Norma Fox Mazer
13. Hte Acgim Crelci = *The Magic Circle* by Donna Jo Napoli
14. Sihrra Nad Em = *Harris and Me* by Gary Paulsen
15. Mottyih Fo Het Cya = *Timothy of the Cay* by Theodore Taylor
16. Keam Amledeno = *Make Lemonade* by Virginia Euwer Wolff

COUPLES: Find the match

1.Mickey Mouse	a.Scarlett O'Hara
2.Romeo	b.Cher
3.Anthony	c.Jane
4.Sampson	d.Dale Evans
5.Batman	e.Tinkerbell
6.Sonny	f.Lois Lane
7.Rhett Butler	g.Juliet
8.Napoleon	h.Pocahontas
9.Lone Ranger	i.Cleopatra
10.Superman	j.Delilah
11.Prince Charming	k.Eve
12.Tarzan	l.Robin
13.King Arthur	m.Maid Marion
14.Adam	n.Cinderella
15.Robin Hood	o.Mr. Hyde
16.John Smith	p.Josephine
17.Dr. Jekyll	q.Hardy
18.Garfield	r.Jerry
19.Roy Rogers	s.Blondie
20.Laurel	t.Minnie Mouse
21.Tom	u.Odie
22.Dagwood	v.Guenevere
23.Peter Pan	w.Tonto

COUPLES: Find the match: Answers

1-t Mickey Mouse & Minnie Mouse

2-g Romeo & Juliet

3-i Anthony & Cleopatra

4-j Sampson & Delilah

5-l Batman & Robin

6-b Sonny & Cher

7-a Rhett Butler & Scarlett O'Hara

8-p Napoleon & Josephine

9-w Lone Ranger & Tonto

10-f Superman & Lois Lane

11-n Prince Charming & Cinderella

12-c Tarzan & Jane

13-v King Arthur & Guenevere

14-k Adam & Eve

15-m Robin Hood & Maid Marion

16-h John Smith & Pocahontas

17-o Dr. Jekyll & Mr. Hyde

18-u Garfield & Odie

19-d Roy Rogers & Dale Evans

20-q Laurel & Hardy

21-r Tom & Jerry
22-s Dagwood & Blondie
23-e Peter Pan & Tinkerbell

CHARACTERS: Find the match

Character	Book Title
1.Adam Farmer	a.*Witch World*
2.Bilbo Baggins	b.*Rumblefish*
3.Lord Greystoke	c.*I Am the Cheese*
4.Laura, Jacko & Sorry	d.*The Darkangel*
5.Arthur Dent	e.*Homecoming*
6.Lonnie Jackson	f.*Hoops*
7.Olwen Pendennis	g.*The Hobbit*
8.Mary Call	h.*The Dark is Rising*
9.Julie James	i.*Tarzan of the Apes*
10.Ponyboy	j.*Dune*
11.Jack & Daniel Torrance	k.*The Outsiders*
12.Aeriel	l.*The Changeover*
13.Ged/Sparrowhawk	m.*The Shining*
14.Simon Tregarth	n.*The Keeper of the Isis Light*
15.Paul Maud'Dib	o.*The Light in the Forest*
16.Rusty James & Motorcycle Boy	p.*The Wizard of Earthsea*
17.Will Stanton	q.*I Know What You Did Last Summer*
18.John Butler/True Son	r.*The Ghost Belonged to Me*
19.Dicey, James, Sammy & Maybeth	s.*The Hitchhiker's Guide to the Galaxy*
20.Alexander, Ghost, & Blossum Culpt	t. *Where the Lilies Bloom*

CHARACTERS: Find the match: Answers

1-c Adam Farmer--*I Am the Cheese*

2-g Bilbo Baggins--*The Hobbit*

3-i Lord Greystoke--*Tarzan of the Apes*

4-l Laura, Jacko & Sorry--*The Changeover*

5-s Arthur Dent--*The Hitchhiker's Guide to the Galaxy*

6-f Lonnie Jackson--*Hoops*

7-n Olwen Pendennis--*The Keeper of the Isis Light*

8-t Mary Call--*Where the Lilies Bloom*

9-q Julie James--*I Know What You Did Last Summer*

10-k Ponyboy--*The Outsiders*

11-m Jack & Daniel Torrance--*The Shining*

12-d Aeriel--*The Darkangel*

13-p Ged/Sparrowhawk--*The Wizard of Earthsea*

14-a Simon Tregarth--*Witch World*

15-j Paul Maud'Dib--*Dune*

16-b Rusty James & Motorcycle Boy--*Rumblefish*

17-h Will Stanton--*The Dark is Rising*

18-o John Butler/True Son--*The Light in the Forest*

19-e Dicey, James, Sammy & Maybeth--*Homecoming*

20-r Alexander, the Ghost & Blossum Culp--*The Ghost Belonged To Me*

LIBRARY DATING GAME

This game is played just like the television program. One contestant asks questions of three famous male or female book characters. The contestant is separated from the book characters by a screen and cannot see them although the "studio audience" is able to see them. The questions are designed to reveal who the book characters are. The book characters have clothing or other props to match their identity. Answers must be "in character". For example, if a female contestant were to ask Tarzan to describe a perfect date, he might answer: a dinner of tropical fruit in a hidden jungle clearing, after which they might do a little swinging from some jungle vines and go to his tree house to see his pet animals. Prince Charming might describe an evening at a castle ball. After the contestant identifies the book characters, he or she then chooses one as the winning partner for their "date". To make this more fun, have an announcer who introduces the contestant and also describes the fantastic trips the contestants win.

Suggested Characters:

Robin Hood--green clothing or tights, bow & arrow or sword
Sherlock Holmes--cap, pipe, magnifying glass
Tarzan--loin cloth, stuffed monkey
Romeo--robe or tunic, sword
Long John Silver--vest, eye patch, stuffed parrot, sword
Pecos Bill--cowboy outfit, rope
Superman--blue cape, T-shirt with "S" on it
Encyclopedia Brown--brown clothing, carries encyclopedias
Prince Charming--tunic, sword, crown
Rumplestiltskin--tunic, tights, carries a handful of straw
Santa Claus--red suit, toy bag
Mother Goose--dress, apron, stuffed goose
Cinderella--shabby dress, glass slipper
Goldilocks--dress, blond wig, bowl & spoon
Laura Ingalls--calico dress, cap
Little Red Riding Hood--red cape, basket of goodies
Witch--black hat and robe, broom
Juliet--robes, repeats "Romeo, Romeo, where are you"
Dorothy--gingham dress, stuffed dog, red slippers, basket

Suggested Questions:

Describe your fantasy date, where would we go, what would we do.
Is there a person in your life who would be upset if you dated someone else?

If we were to marry, what would our children look like?
Do you have any hobbies? What do you like to do?
Describe the perfect setting for a romantic weekend with you.
Why should I pick you for my date over the other contestants?
Are you a good kisser?

OTHER GAME IDEAS

Almost any television game show, card game, or board game can be adapted for use in a library setting. Use titles, authors, main characters, plot summaries, and opening sentences for the questions. Make the games even more fun by using an announcer and giving away prizes. Here are a few of the games we have used in our Young Adult programs.

WHO AM I? or TWENTY QUESTIONS

Panel members try to guess the identity of the "mystery guest" by asking questions that can only be answered yes or no. First introduce the guest by telling a little about them. Then one panel member begins asking questions and continues until he gets a "no" answer. The next panel member then takes over the questioning. Authors and main characters work best for this game, but we have played it with book titles.

CONCENTRATION

This is a great way to introduce new books to a small group. Write the titles and author's names on separate index cards. Mix the cards thoroughly and then number them on the reverse sides. Teens take turns by turning over two cards at a time and trying to match the title and the author's name. When they make a match, they get to keep the cards and continue their turn until they miss. The player with the most cards at the end of game is the winner. If you use new books, make sure they are on display so the teens can see them. If you use old books or don't have the books on display, make sure the teens are familiar with the titles. I have always found that most of the books check out after playing this game!

TO TELL THE TRUTH

Three teens, all claiming to be the same author or book character, answer questions by the rest of the group, audience or panel. The questions are designed to find out which one is telling the truth and is the real author or character. Limit the number of questions that can be asked and use an announcer to start the "show" by asking the contestants "What is your name please".

PICTIONARY

Play this game just like the television game, "Win, Lose or Draw", or the board game, but substitute book titles for the items to be guessed. The

object is to "draw" the title so that your team can guess what book you are referring to.

Suggested Titles:

Flowers in the Attic
Around the World in 80 Days
Fallen Angels
Treasure Island
To Kill A Mockingbird
A Wrinkle in Time
The Pearl
Old Man and the Sea
The Cat in the Hat
Green Eggs and Ham
Valley of the Horses
Gone With the Wind
The Sun Also Rises
Dances with Wolves
Scarlet Letter
Star Wars
The Three Musketeers
A Tale of Two Cities
Of Mice and Me

JEOPARDY

You'll need a large chalkboard or marker board to play this game. Write the category names and the answers on the board in columns. Cover each answer with a piece of construction paper which has the dollar amount of the category written on it. For categories use: book titles, authors, main characters, book trivia, plot summaries and settings. Contestants must give the "question" to the "answer" in the category they select. The contestant with the most points at the end of the game wins.

Note: Trivia games and Wheel of Fortune can also be adapted for library use.

BOOKTALKS

DON'T LET BOOKTALKS SCARE YOU

Booktalk. Does the word frighten you? I hope not, because you are probably already giving booktalks and aren't even aware of it.

When a patron asks you to recommend a book and you describe to them a good book to read, you are presenting an informal booktalk. You are selling them on reading a particular book through the enthusiasm of your description. You are booktalking.

Booktalks are a wonderful way to introduce young adults to reading, especially a reluctant young adult. Middle and high school students are so caught up in school and social activities that reading and libraries sometimes are not important. However, if a librarian can visit a school English class or student club, she can promote reading through booktalks.

A booktalk is an enticing description of a book. It is not a book report or review. The purpose of the talk is to make the listener want to read the book.

Booktalks range in time. A long talk is between five to seven minutes and is presented in a somewhat formal manner which requires preparation. The short talk is 30 seconds to two minutes and is informally presented. Sometimes the short talk is an adaptation of a long talk.

The first step in giving booktalks is to read, read, read. The more books you read, the more material you will have available for talks. As you read books, you will feel that some books would not make good talks. Your initial instinct is usually right. If you feel that a book is not good or would not appeal to a potential reader, do not use the book. The idea of the booktalk is to make the students want to read the book. The books you select do not all have to be of literary merit or award winners, but they should be books that can't be put down or that give a good feeling after reading them.

As you read, take notes. Write down the author, title, brief sketch of the plot, and page numbers of specific scenes that may be used in the talk. It is helpful to make a list of subjects that would apply to the book. In writing the talk, the first and last sentence should be the most important. The first sentence is usually the most difficult to write, therefore, write the body of the talk first, then compose the first

sentence later. The title and author should be the first and last thing mentioned in the talk.

In writing the talk, specific scenes can be used; however, do not reveal too much of the plot. Build a climax when summarizing the plot, then stop. This will have the audience wanting to know more about the book. If there is intriguing information about the author's life or situations that occurred while he was writing the book, include them. Did something funny or scary happen to you while you were reading the book?

After the talk is written, set it aside and move on to something else. Read the talk again when your mind is fresh; you may want to rewrite some parts of it.

According to Joni Brodart author of *Booktalk!*, there are two unbreakable rules: first, don't tell the ending of the book and second, don't talk about a book you haven't read. Also, always have a copy of the book you are booktalking so you can show the audience.

As you become familiar with booktalks, you may wish to give talks on one theme or subject or one specific author. This is acceptable, just keep in mind the interest and age of the audience. Five booktalks on the subject of death may not be appealing, but a combination of Stephen King and Anne Rice books would be enticing.

Lastly, before giving the talk--practice. Sometimes written words do not flow smoothly when spoken. Remember, the more booktalks you give, the easier it becomes. Don't let booktalks scare you!

Booktalk: Shanny on Her Own by Lael Littke. New York: Harcourt Brace, 1989. (comedy/humor)

Shanny Alder with her purple-tailed haircut, nose jewelry, high heeled boots, wild T-shirts and drum set has arrived in the very small town of Wolf Creek, Idaho. When Shanny descends from the bus into town, the teenagers can't stop staring, and the adults' mouths are wide open. Shanny would rather be in California, but after "The Great Dog-Food Caper" she pulled at her high school, her parents have banished her to Idaho to "find herself". Shanny's parents have sent her to stay with weird Aunt Adabelle, who talks to her dead husband, concocts weird meals, and keeps stealing away to the attic. Along with finding herself, Shanny is suppose to be preparing Aunt Adabelle for the move into a retirement home, which Shanny finds out isn't an easy task. To keep Shanny busy, Aunt Adabelle introduces her to the local teenagers. When Shanny meets Thor Jorgensen, a close resemblance to the Norse god, she knows she's met the guy of her dreams. However, Twyla Starbuck, the town beauty, has a few plans for Shanny up her sleeve. Will Shanny find herself? Will the town accept her? Will Thor be a part of it all? To find out, read *Shanny on Her Own* by Lael Littke.

Booktalk: The Reluctant God by Pamela Service. New York: Atheneum, 1988.

"His memory was of time...of time as a substance...Time carried him submerged in the sensation and music of its motion, never ceasing and never causing him to want or to remember anything more. Other memories moved with him. Images of the rock-hewn tomb, of chanting, of incense, and of laying himself in the stone (sarcophagus) carved to receive him."

Lorna truly believes that she lives in the wrong millennium. She would much rather have lived in ancient Egypt when the Pharaohs ruled, rather than in modern-day England. Her father is an archaeologist who spends his time looking for ancient tombs in Egypt. Lorna learned to read hieroglyphics before she learned to read the ABC's. Trapped during an avalanche at the site of her father's most recent archaeological dig, Lorna discovers by accident what most archaeologists only dream of finding. When she begins to read the text inscribed on the sarcophagus lid, and opens the sarcophagus, she finds that the royalty lying within was to watch over eternity.

"Into this constant stream of time, there suddenly came a moment...a noise, a shock, and he was floating on time's surface, no longer carried within it... He wanted to see now, as well as to hear. Slowly his body remembered, and his eyelids raised, ever so slightly..." Read *The Reluctant God* by Pamela Service.

Booktalk: Howl's Moving Castle by Diana Wynne Jones. New York: Greenwillow Books, 1986.

In Ingary where such things as cloaks of invisibility and seven league boots actually exist, there is also a mysterious tall castle that floats continuously through the air. And everyone in Ingary knows that it is a misfortune to be born the eldest of three. If three set out to seek their fortune, it's the eldest of three who fails first.

Poor Sophie!!! She is the eldest of three, and works in a milliner's shop making hats. Sophie is bored with her life, and bored with making hats, until the day the Witch of the West visits her hat shop. The very jealous Witch puts Sophie under a spell.

A wizard owns that moving castle--a wizard whose name is Howl--a wizard whom no one in Ingary has ever met. A wizard who, it's whispered, is cruel and heartless and cold-blooded. A wizard who has, in his mysterious moving castle and an enchanted talking fireplace.

And now, the wizard Howl's castle moves toward Sophie, rumbling and bumping and belching out smoke. For Sophie's only way to be free of the Witch's spell is hidden somewhere in that castle, that tall floating castle, *Howl's Moving Castle* by Diana Wynne Jones.

Booktalk: Weetzie Bat by Francesca Lia Block. New York: Harper and Row, 1989.

Weetzie Bat was a skinny girl with bleached blonde hair. Underneath the pink sun glasses, strawberry lipstick, earrings, and sugar-frosted eye shadow, she was really almost beautiful. Sometimes she wore Levi's with white suede fringe sewn down them and an Indian headdress; and sometimes she wore 1950's taffeta dresses with poetry written on them in glitter.

Weetzie hated high school because no one understood. Why, her classmates didn't even realize where they were living; that Marilyn's prints were at Graumann's Theatre, that Houdini and Jim Morrison had once lived here; or that Oki Dog sold the wildest burritos. Then Weetzie receives three wishes from a genie in a golden lamp. If you had three wishes, what would you wish for?

Well, Weetzie tries to wish for an infinite number of wishes. But the genie isn't allowed to grant that type of wish. People in fairy tales wish for infinite wishes all the time, but it's left out because it takes too much space in the fairy tales. At least that's what the genie says.

Weetzie tries to wish for world peace. But the genie can't grant that type of wish, either. Even if he could grant world peace, some politician somewhere would mess it up immediately. Just what type of wish can the genie grant? Well, he can sort of grant what Weetzie finally wishes for. Sure, it's nice to suddenly be a famous movie star, and it's fun to own an unusual house where Weetzie's friends live with her. But, Weetzie's third wish comes true much differently than she expects. You can find out just how differently in *Weetzie Bat* by Francesca Lia Block.

Booktalk: The Acorn People by Ron Jones.

A summer camp. A job in summer camp, but this summer was different. These kids couldn't kick a ball, use a bat, or play jump-rope even if they wanted to. They were at a Boy Scout's camp and the programs and exercises were for normal boys and girls. Normal? None of them were normal; some were in wheelchairs, some were blind, others had physical disabilities which set them apart from the others. So, the schedule and routine of the camp was not for them, no matter how hard they may try to get them to conform. A month at summer camp, how could he stand a month of pulling down pants for those who wanted to use the bathroom? How could he empty the pouch containing body waste which one boy had to wear because his kidneys didn't function? How was he going to make it through? He realizes he can; and in doing so, he is drawn close to these young people. This closeness allows him to see these young people as just that, young people. The same as you or your friends, only they have restrictions you or your friends do not have--these *Acorn People* by Ron Jones.

Booktalk: Borderland by S.K. Epperson.

Well, they wanted to get away from it all and move to the edge of nowhere. This they did. Nolan, his daughters (Christa and Andy) and their friend Vic. Each of them, Nolan and Vic, were looking for another way of life. They found it on the old farm Nolan's father had left him. They found it in the middle of the mid-west. They found it and they found a whole lot more; like ghosts, crazy people, killers, and a completely insane town.

Read *Borderland* by S.K.Epperson, a novel of terror, but don't read it at night while you are alone.

Booktalk: This Place Has No Atmosphere by Paula Danziger. New York: Delacorte Press, 1986.

What will you do in the future? Way in the future? Like the year 2057? Well, if your name is Aurora Borealis Williams, you have a set of parents. And if your parents have both found new jobs, you're going to be moving. You're going to be moving to a new house, a new school, and a new neighborhood. You'll have to make a whole new set of friends, and join some new after school activities. You're going to be moving very soon. You're going to be moving...to the Moon in *This Place Has No Atmosphere* by Paula Danziger.

BOOKTALKS WITH THEMES

The following programs are designed to attract young adult readers by focusing on a particular theme. Adding a poem, a selection from a book of prose, reading a short story in it's entirety, or showing a film that fits the theme will round out and add variety to your library program. Suggested films and alternate book titles are listed for most themes. Be sure to add your favorites.

BOOKTALKS WITH THEME: African-Americans

Come a Stranger by Cynthia Voigt. New York: Atheneum, 1986.

Mina is so excited when she is awarded a scholarship to a dance camp for the summer. All her life she has dreamed of being a ballerina. In her first interview with her new instructor, Mina is told she has "strength, and a certain rude grace, a presence," but not discipline. Mina is soon to learn what that means; she has never worked harder in her life! And she loves every minute of it. But is she a "token black" needed for the school to get its federal funding? The girls like her. She knows that, can feel that.

As one summer turns into another, something is happening to Mina. She is growing and maturing at a faster rate than the white girls. And, with adolescence, comes clumsiness. Her body no longer responds as she wants it to. What is happening to her dream? And what is happening to her relationships with her old friends, and with her family? Has living in the white world really changed her so much? And how will summer events affect her life?

Wilhemina Smith does have a presence about her. And that presence, that strength of character, will be felt long after you close the book, *Come a Stranger* by Cynthia Voight.

Charlie Pippin by Candy Dawson Boyd. New York: Macmillan Publishing Company, 1987.

When Charlie Pippin found a yellowed newspaper article in her grandmother's old photo album, she was shocked. Was that picture of

a young black soldier cradling another black soldier her father? With his free hand he was reaching out and touching the face of a white soldier lying on the ground, and he was crying. That couldn't be. Her father never cried. As she read the article, she whispered, "why hasn't anyone in the family ever said my daddy was a hero?"

Maybe Charlie's joining the war and peace committee at school will help her understand why her father is so rigid, so full of anger. Maybe through the committee she can find out what Vietnam was all about--she sure can't get her father to talk about it. And determined to find out she is! She even manages to get to Washington D.C., to see The Wall. But can her involvement on a peace committee ultimately bring any peace to her own home? Can she reach her father with her love?

Charlie Pippin is smart, full of ingenuity, and, most definitely, one-of-a-kind. You'll like knowing her. Open the book and introduce yourself to *Charlie Pippin* by Candy Dawson Boyd.

A Little Love by Virginia Hamilton. New York: Philomel Books, 1984.

Sheema has a secret boyfriend. Forrest Malcolm Jones. And, a secret self--a small, thin self, struggling inside her overweight body, struggling to get out. Seems like life itself is a struggle to Sheema. Her mama's dead. Her dad left when she was a baby. Sheema wonders why her mama didn't die BEFORE she was born, so they could be angels together.

Even though Sheema was raised by grandparents who love her, she still feels the need to find her father. It is almost an obsession with her. She is so sure he can help her, if she could only find him. Forrest could take her to find her father. Hadn't Forrest taken her off the streets? Told her not to be "easy" with all the boys? Hadn't Forrest shown her she was special? Forrest has a car, he could take her.

Sheema's desperate search for her father is really a search for herself. Travel with her from adolescence into womanhood--it's an adventurous journey! A touching journey. And a trip you won't want to miss! Read *A Little Love* by Virginia Hamilton.

BOOKTALKS WITH THEME: Trapped

Ad: Ever get your fingers caught in Chinese handcuffs? Dare to read the first page of these young adult novels and you will be just as TRAPPED!

Chinese Handcuffs by Chris Crutcher. New York: Greenwillow Books, 1989. (suicide, sexual abuse)

"Let me go!" she screamed again, and, with another violent kick, nailed him in the teeth. Again his grip weakened as his head exploded and his mouth filled with the salty taste of blood. Jen slid nearly out of his grasp and on under the rail as he lunged, catching the back of her basketball shorts, pulling himself close enough to wrap one arm around her chest and under her arm at the moment she let go. He locked his injured foot onto the rail and grasped it with his free hand, again forcing out the searing pain.

Dillon Hemingway hasn't managed to come to grips with his brother's suicide, and now, if he lets go, he'll have his girlfriend's suicide to deal with too. But as Jennifer Lawless dangles a hundred and fifty feet above the icy ground, she is intent on prying herself loose in *Chinese Handcuffs* by Chris Crutcher.

Abby, My Love by Hadley Irwin. New York: Atheneum, 1985. (incest)

"Abby's head was tilted and the smile still on her lips, but Chip knew she wasn't really there on stage. Even from where he sat sweltering, he could see the empty look in her eyes. Once it had puzzled him. It had taken him five years to learn it meant Abby was gone--absent--not available. She was pulled back so far inside that she was in a different world to which no one ever gained admittance--except Chip. Once..."

If it took Chip five years to understand what horrors had caused Abby to retreat within herself where no one could reach her, don't think you're going to be told now. But if you read the book, you'll know. And Abby may become your love, too.

Abby, My Love by Hadley Irwin will touch your heart.

Are You In The House Alone? by Richard Peck. New York: Viking Press, 1976. (rape)

Someone was stalking her. Someone knew where she lived. Knew when she was in the house alone. Stalked her at school. Left notes on her locker--phoned her every time she was by herself--even knew when she was at the Montgomery's babysitting. The filth!

The obscenities in the notes weighed constantly on her mind, frightened her. Who was this pervert? Did he really plan to do what he said? How could she stop him? It was beginning to drive Gail crazy, and there seemed to be no one who could, or would, help.

Don't read this book when you're in the house alone. *Are You In the House Alone?* by Richard Peck.

"All the Time He Hit Me" from Stories I Ain't Told Nobody Yet by Jo Carlson. New York: Orchard Books, 1989. (physical abuse)

Ad: Jo Carlson's book, *Stories I Ain't Told Nobody Yet*, is a collection of monologues and dialogues gathered from east Tennessee and the Appalachian region. Some are light and funny, some sad, some serious, and all good! For this theme, read selection No. 29 on page 50 in its entirety.

"I cannot remember all the times he hit me.
I might could count black eyes,
how many times I said I ran into doors
or fell down or stepped into the path
of any flying object except his fist.
Once I got a black eye playing softball.
The rest were him. Seven, eight.
I can name what of me he broke:
my nose, my arm, and four ribs...

...I spent the night in the hospital.
He did not even spend a night in jail...

...He always swore he never meant to do it.
I do believe he never planned.
It was always just the day,

the way I looked at him afraid...
...When he says he will not hit you again
as he drives you to the hospital,
both of you in tears and you in pain,
you have stayed much too long already...

Read "All the Time He Hit Me" from *Stories I Ain't told Nobody Yet* by Jo Carlson.

Suggested Film

Dinky Hocker, based on the book *Dinky Hocker Shoots Smack* by M. E. Kerr. (LSD) j-sh-a 30 min.

Alternate Books

Ably by Robert Newton Peck
Hit and Run by Joan Phipson
Kirk's Law by Richard Peck
Permanent Connections by Sue Ellen Bridgers

BOOKTALKS WITH THEME: Survival

Ad: Would you have the brains and guts to survive if your life was filled with the adventure, danger, or devastation of these main characters?

Hatchet by Gary Paulsen. New York: Bradbury Press, 1987. (Wilderness)

"Going to die, Brian thought. Going to die, gonna die, gonna die--his whole brain screamed it in the sudden silence. Gonna die.

He wiped his mouth with the back of his arm and held the nose down. The plane went into a glide, a very fast glide that ate altitude, and suddenly there weren't any lakes. All he'd seen since they started flying over the forest was lakes and now they were gone. Gone. Out in front, far away at the horizon, he could see lots of them, off to the right and left more of them, glittering blue in the late afternoon sun.

But he needed one right in front. He desperately needed a lake right in front of the plane and all he saw through the windshield were trees, green death trees. If he had to turn--if he had to turn he didn't think he could keep the plane flying. His stomach tightened into a series of rolling knots and his breath came in short bursts..." *Hatchet* by Gary Paulsen.

Danger Dog by Lynn Hall. New York: Charles Scribner's Sons, 1986. (Attack)

David's favorite place to be was on the back row of the small courtroom watching the drama unfold. David listened to the cases being argued and often played all three parts--prosecuting attorney, defense attorney, and judge. He argued both sides and then made his decision. For 13 year old David Purdy, this was the most exciting mind game, better than television game shows or surprise quizzes in school. It wasn't a matter of knowing one correct answer. Anyone could memorize facts.

The thrill was taking known facts and manipulating them into a useful defense or prosecution.

David had ridden his bike for 60 blocks to hear the dog case. His attorney father was defending a man who owned an attack Doberman that had tried to rip someone's arm off. When his dad called for the dog to be brought into the courtroom, David caught his breath. Max was beautiful, powerful, and alert, with golden eyes that shone with intelligence and dignity. But no one was more surprised than David when his father asked to have his son come forward and pet the dog to demonstrate his confidence in Max. David tensed, startled.

Read *Danger Dog* by Lynn Hall. You may quickly learn how David gets Max for his own, but not until the last page will you find out the responsibility, fear, and danger that David receives along with Max's leash.

Nightmare by Willo Davis Roberts. New York: Atheneum, 1989. (Murder)

Nick's mood was dark. He wished his best friend wasn't off on a truck ride to San Francisco or that he was at least going along. His girl had dumped him for a Harvard man, and his stepdad was on his case about cleaning the garage. He felt like a damned baby wallowing in self-pity this way, as he swung his beat-up Pinto around the corner. He was scarcely aware of where he was driving, just wanting to get away. He drove under a low overpass opposite the entrance to the mall. That's when it happened. There was no warning, nothing. The body fell on the hood of the car, then slammed into the windshield, face first. For what could have been no more than split seconds, Nick stared into the terror-filled eyes, and then the glass splintered and the face was gone.

The nightmares that would assault Nick after this ordeal would not restrict themselves to his sleep. *Nightmare* by Willo Davis Roberts.

Say Goodnight, Gracie by Julie Reece Deaver. New York: Harper & Row, 1988. (Emotional)

They never looked at each other as objects of romantic love. Morgan liked it that way. So did Jimmy. "What we have is better," he said once. "Lovers come and go, but friends go on and on."

Born three days apart in the same hospital, their mothers high-school friends, Morgan and Jimmy had something going for them from infancy. But now, 17 years of friendship has been wiped out by a drunk driver. Morgan has never handled anything in her life without Jimmy--can she handle his death?

Be prepared to read this one from start to finish in one sitting--and make sure the tissue box is handy! It is heart wrenching. *Say Goodnight, Gracie* by Julie Reece Deaver.

Suggested Film

Island of the Blue Dolphins (LSD) 20 min. el-j-sh

Alternate Books

Angry Waters by Walt Morey
Canyon Winter by Walt Morey
Clunie by Robert Newton Peck
A Dog Worth Stealing by William Corbin
The Goats by Brock Cole
Island of the Blue Dolphins by Scott O'Dell
Julie of the Wolves by Jean Craighead George
The River by Gary Paulsen (sequel to *Hatchet*)

BOOKTALKS WITH THEME: Mystery

Ad: Do you like excitement? Do you like to read books that will have you sitting on the edge of your seat with anticipation. The _____ Library is talking about some good nail-biting mystery books that you will want to read and use your intuitive powers to figure out "who done it."

The Dragon's Eye by Norma Johnston. New York: Four Winds Press, 1990.

Someone is out to ruin Doris Haywood's reputation with a vicious graffiti campaign. Jenny Price is determined to find out who the culprit is. Her efforts are not out of friendship for Doris, as Doris apparently holds a grudge against her prettier, more popular classmate. But the campaign has gone beyond a practical joke, and nobody else seems to want to help.

After she begins to quietly investigate, Jenny also becomes a target of the poison pen--who calls himself the "Eye of the Dragon."

I KNOW WHAT YOU'RE DOING. STOP AT ONCE OR I'LL TELL. THE EYE OF THE DRAGON IS ON YOU.

After a tragic accident which causes the death of a young athlete, the whole school is thrown into a world of fear and rumor. Can Jenny stop the "Eye" and uncover his identity in time to save Doris and herself from serious harm? Read *The Dragon's Eye* by Norma Johnston and find out.

The Griffin Legacy by Jan O'Donnell Klaveness. New York: MacMillan Pub. Co., 1983.

"As easily as it had closed, the door swung open. Sunlight pierced the interior of the vestibule, washing out all color. In that first instant of brightness, light and darkness were

reversed, the way a streak of lightning bleaches out rain-blackened tree trunks. Like a photo negative the figure appeared translucent beside the communion table, its face now a black void above gleaming silvery vestments. The vision lasted only seconds; Amy blinked, color returned, and she saw a man standing before her in a long black robe, a wide white tie at his throat. He reached out toward her, murmuring inaudibly. Amy pressed back against the door, still clutching the latch.

'Dear child,' he began in a rusty whisper, 'have you returned to me at last? I've waited so long. I thought I had lost you.' "

When Amy Enfield comes to stay at her family's homestead in Massachusetts, she is drawn into the tragic romance of her ancestor Lucy Griffin and the Tory minister who was her lover during the American Revolution. Seth Howes was buried in a unconsecrated grave because it was believed that he had stolen the church's silver as he fled to safety. Lucy pleads with Amy to find the missing silver and restore Seth to his church in *The Griffin Legacy* by Jan O'Donnell Klaveness.

The Other Side of Dark by Joan Lowery Nixon. New York: Delacorte Press, 1986.

"The dream is too long. It slithers and slips and gurgles deeply into midnight pools in which I see my own face looking back. It pounds with a scream that crashes into earth-torn caverns and is drowned; it surges with the babble of voices that splash against my ears; it whispers over words I can't understand.

'Mom? Mama?'

My voice violently shakes the dream. I open my eyes; as with a trembling roar the dream rushes from my mind and my memory. I'm in bed, but this is not my room. Across the room is a statue of a nurse. Her pencil is held in mid air above her chart; her mouth is open enough that I can see some bubbles of saliva on her tongue; her eyes are stretched and glazed.

'Where's my mother?'

The statue comes to life. 'Oh!' she says. 'Oh, my, you're awake!' Fluttering like a moth between too many lights, she pats at my bed, jabs at the controls that rest on the nightstand, and trots to the door...

'Where's my mother?' I call to the empty room. I try to sit up, but I can't. It makes me dizzy. What is happening to me? The blanket and sheet have slipped to one side, so I pull them up to my chest. I gasp as my hands feel breasts that are rounded and firm. My shaking fingers slide past my waist, exploring, as the horror grows. I lift my head to look down, down at my toes that lump the blanket near the foot of the bed, and the horror explodes in a scream. I am Stacy McAdams. I'm only thirteen years old, and I'm in the wrong body!"

Stacy wakes up in a hospital room to find she's been in a coma for four years. She's caught inside the body of a seventeen-year-old, while inside she still feels thirteen. The last thing she remembers was a summer day four years ago when a stranger burst out of her house and shot her. Now she learns her mother had been killed by this stranger, and Stacy is the only one who's ever seen his face...*The Other Side of Dark* by Joan Lowery Nixon.

Alternate Books

The Haunting of Cassie Palmer by Vivien Alcock
Meet Me at Tamerlane's Tomb by Barbara Corcoran
A Midsummer Night's Death by K.M. Peyton
The Ruby in the Smoke by Philip Pullman

BOOKTALKS (General)

by Clara Maynard, Lafayette Public Library

Booktalk: Ajeemah and His Son by James Berry. Harper Collins, 1992.

Ajeemah and his son, Atu, live in the land now known as Ghana. It's the year 1807, and Ajeemah and Atu are on their way to deliver a gift of gold to the parents of Sisi, Atu's intended wife. Atu is 18 and both he and Sisi are happy to be getting married. Suddenly both Ajeemah and Atu are kidnapped by slave traders. They are terrified, especially because neither has ever seen a white man, and they have heard that white men eat Africans. They are marched for miles with little food and water and finally packed into the hold of a ship with hundreds of other Africans, all chained so they can't move. Everyone is frightened, angry, and grief stricken. Atu and Ajeemah aren't together, but they can call to each other and Ajeemah encourages Atu to keep up his courage. Remember, he says, there's always a way out.

On the long voyage to Jamaica, Atu thinks constantly of Sisi, wondering if he'll ever see her, and Ajeemah thinks of his family left behind, knowing that they are worrying about him. Four people die on the journey, and when they land, Ajeemah and Atu are separated when they are sold to different planters. Ajeemah is placed under the supervision of a slave who speaks his language. His job is to help Ajeemah settle in and adjust. He encourages Ajeemah to forget Atu and his family in Africa and start a new family on the estate.

Ajeemah despairs, but is determined to get home or take revenge for his enslavement. Slaves on the estate are assigned a plot of land and are permitted to earn money selling vegetables that they grow. Many save for years and buy their freedom, but Ajeemah refuses to work and save for years to buy his freedom back. He feels that his freedom was his at birth and that it has been taken from him unfairly. He refuses to pay for what is already his. But runaways are almost always caught and beaten severely.

Ajeemah learns and plots for five years, never forgetting Atu and his family in Africa. He looks for someone to plot an escape with, but most of the slaves are beaten and defeated,

resigned to their fate. Then he meets Kaleb and Mercury, and they plot to attack the owner and burn the estate.

Booktalk: Gruel and Unusual Punishment by Jim Arter. Delacorte, 1991.

The class is working on everyone's favorite: diagramming sentences, something Miss Carmichael is big on. Of course, with her size, everything's big with Miss Carmichael. Arnold whispers to Johnny Stephen, "Hey aren't you hot? I sure could use the fan." Arnold knows he can count on Johnny. In elementary recess, Arnold could always convince Johnny to eat dirt and worms. Johnny raises his hand and asks Miss Carmichael if she can turn on the fan. Miss Carmichael turns it on and goes to help some other students. Susan notices that the fan's not working, and Arnold volunteers to look at it. He carefully inspects the fan and tells her, "Miss Carmichael, your fan doesn't have a fan blade." Everyone howls with laughter because they know Arnold has played another trick on Miss Carmichael. She accuses him of stealing the fan blade, and Arnold says "I'm a mechanic, not a blade burglar." She says,"Arnold, how dumb do you think I am?" Arnold smiles sweetly at her. "I don't know, Miss Carmichael, I've never taken you to your full capacity." Arnold hates school and entertains himself by playing practical jokes. He has no real friends, and lives in a run down trailer with his mom, who has not been "all there," since his dad left three years ago. She forgets who he is, calls him Arthur, and forgets who she is. Arnold basically takes care of his mom. His jokes get him in trouble and he spends a lot of his time in Mr. Applin's detention center. Mr. Applin is super strict and Arnold's main goal in life right now is to make Applin, or Apeface as Arnold calls him, crack. Now Edward, a new kid in class, is his friend and they decide to really get Apeface. The only problem is, Edward is a bit weird.

Booktalk: Letters from a Slave Girl by Mary Lyons. Scribners, 1992.

Harriet didn't hear the word slave until she was six but now that she's older she knows all too well that she and her family

are slaves. They've all been owned by the Horniblow family for generations. Harriet's grandmother, her brother John, her aunt Betty, her uncles and Harriet are all owned by Miss Margaret Horniblow and her mother Elizabeth. Harriet is Miss Margaret's favorite and Miss Margaret taught Harriet to read and spell and sew. Now Miss Maragret is dying and before she passes on, she gives Harriet an old account book to practice her writing in and tells her to read her Bible and practice her letters. Most slave children don't get any learning she says, now don't waste it. Harriet keeps her journal in this book. When Miss Margaret's will is read, Harriet is hoping that Miss Margaret arranged for her to be freed. She's disappointed to know that she's been willed to Miss Margaret's niece, Maria and her husband Dr. Norcum. So Harriet and her brother John go to the Norcum house. Maria Norcum is an unpleasant owner. She refuses to let Harriet go to her father's funeral, doesn't feed her much, and makes her run errands barefoot in the snow. Dr. Norcum is no better. When Miss Elizabeth dies, and he is executer of her estate, he tries to sell Gran and Uncle Mark, even though Gran had been set free in Miss Elizabeth's will. Harriet goes to one of the dances the slaves are allowed to have and meets a handsome young man. She really likes him, but she's worried because Dr. Norcum has been following her around, talking dirty to her, and reminding her that she's his property and that she must do whatever he wants. Her boyfriend is free and he wants to buy her freedom so they can get married. Now Harriet is both happy and scared. She's happy about maybe getting married to the man she loves, but she knows Dr. Norcum won't let her go.

Booktalk: Uncle Vampire by Cynthia D. Grant. Macmillan Children's Group, 1993.

Uncle Toddy doesn't look like a vampire, but he is. The only ones in the family who know are Honey and Carolyn, the 16 year old twins. They know because he sneaks into their room and sucks their blood at night when everyone else is asleep. Carolyn wears a gold cross, but it's too small. She put a lock on their door, but the next day, it was gone. She has a knife she bought with babysitting money, but she's afraid that it's too little also.

Carolyn has tried to tell her parents, back when she was too little to even know the word vampire, when all she knew was that Uncle Toddy scared her. But no one, not even Grammy, believed her. And now her parents either don't know or don't want to know. Carolyn thinks her brother Ritchie knows, but he's so withdrawn lately, and he never talks to her anymore. And Honey deals with it by pretending that everything is okay. She's a cheerleader, and she's always likes to look on the bright side. Tuning out reality is a consuming family passion. Honey and Carolyn never talk to Uncle Toddy about being a vampire. It's a difficult subject to work into polite conversation. Carolyn is ready to tell the police or their minister or someone, but Honey says no one will believe them.

And now Carolyn thinks that maybe Uncle Toddy is taking too much blood. She's been losing weight, her grades have gone way down, she's been forgetting things, and now she's starting to have hallucinations. Really weird ones and it's getting harder and harder to tell what's real and what's not. And her folks are about to go off on a cruise and leave Uncle Toddy in charge for two weeks.

Booktalk: Wolf Rider by Avi. 2nd ed. Macmillan Children's Group, 1993.

The kitchen phone rings three times before Andy picks it up. The person at the other end says, "I just killed someone." "What? Who is this?" Andy asks. "Zeke," the voice says. Andy signals his friend, Paul, to call the police to trace the call and he listens, keeping Zeke on the line. Zeke says he killed Nina Klemmer because she wouldn't go out with him. She was beautiful, had dark hair and drove a red Escort. Then he hangs up. The police couldn't trace the call, and they tell Andy it must be a joke. But he knows the guy on the other end was serious.

Andy has seen a lot of death in his life, even though he's just in high school. His mom died last year, and he and his dad have just moved into this apartment after selling their house. The number is brand new, so how did Zeke get his number, and why did he call him? The next morning Andy looks but finds no murder reported in the newspaper. There is a Nina Klemmer in the college phone book, so he calls. She's very

much alive and tells him not to bother her. He goes to the college library to get a look at her. She's just the way Zeke described her, so now Andy knows it was a serious call.

He talks to Officer Dorfman at the police station, telling him Nina is real and should be warned. Dorfman asks if this is some trick he's pulling to get Nina's attention. After that Dorfman calls his school counselor to check out Andy's background, so the counselor starts having him come in for conferences. She's sure he's troubled by his mother's death and that this is all a fantasy of his. He's determined by now to get someone to believe him and to protect Nina. He knows he's dealing with a psychopath and he feels sure that Zeke is going to try to kill Nina. He tries to talk to her, but she thinks he's crazy. She puts in a complaint with campus security, so now his dad's upset. He and his dad have a good relationship, but his dad sees that he's obsessed by this and wants him to forget it.

Then Andy figures that Zeke might be some one who works in the university math department with his father, because the secretary there had their new number on her desk that day. He acts like someone calling for the newspaper and calls each person in his dad's department. He makes the fifteenth call and hears Zeke's voice. Now he knows who Zeke is, but Zeke is someone so important, so respected that there's no way he's going to get anyone to believe him.

Booktalk: Athletic Shorts by Chris Crutcher. Greenwillow, 1991.

John's dad is the great Cecil B. Rivers. Three year, three sport letterman in high school and top wrestler at the University of Oklahoma. John and his dad don't always see eye to eye, to the extent that at times they see eye to black eye. Mr. Rivers thinks John is too frivolous and he intends to toughen John up. He's always roughed John up pretty good when he didn't do what he wanted, either with his open hand or with words. Things are a bit better now that John's bigger, but he and his dad still have run-ins, because, like I said, his dad wants to toughen him up, so he's real strict. Like he assigns pushups when John tells one of his awful jokes, which John does a lot. Ten pushups per word, including the setup. Last night it was 1,030 pushups and his dad counted and criticized every single

one. His dad also criticizes him when John doesn't win his wrestling matches, even though John set a state high school record this year, and is aiming for state championship in his weight division. But somehow it's never good enough.

Yet John loves his dad, and wants his dad to be proud of him. But he also hates him for the way he treats the whole family. So John's decided to challenge his dad, who's still in fantastic shape, to a wrestling match before the parents/students volleyball game. Once and for all, they're going to get things settled between them.

Booktalk: Flight Number 116 Is Down by Caroline B. Cooney. Scholastic, Inc., 1993.

Patrick hates coffee, but he drinks it anyway. He drinks it to fit in at the coffee shop where the ambulance drivers, police and firemen hang out. He loves being around them, soaking up the gossip and the stories. He wants to be a paramedic after he graduates. Right now he's 17, trained and certified as a emergency medical technician, and he's a junior ambulance volunteer. Patrick's enthusiasm is at an all time high. All he needs is someone to rescue. But his beeper doesn't signal him about anything exciting. Just kids scraping their knees, and small fender bender car accidents where no one even needs an ambulance. (Read a portion of the text from pages 4-5 here.)

Meanwhile, Heidi is walking her dog around her parent's mansion. Both her parents are very successful, busy people and they're gone most of the time. Heidi had been going to boarding school but she hated it. Now she's going to the local high school, and her parent's housekeeper and handy man keep her company. She hasn't made any friends yet and she feels like she doesn't really fit in. It's Saturday night and the most exciting thing she can find to do is to make her favorite Chocolate Dinner--chocolate sauce on ice cream for a main course, chocolate pudding with whipped cream for a vegetable, and chocolate cake with chocolate cookies for dessert.

Heidi was walking around the reflecting pool thinking about this when suddenly... (Read a portion of the text from p. 47 here.)

Booktalk: Jumping the Nail by Eve Bunting. Harcourt Brace Jovanovich, 1991.

Dru couldn't believe Scooter and Elisa were going to jump the Nail. She remembered when the last person, a girl, had jumped, back when Dru was in third grade. The girl had hit the rocks instead of the water, broken her back, and had been in a wheelchair ever since. And now Scooter and her friend Elisa are going to jump off the Nail.

It is 90 feet from the top of the Nail to the surface of the water. The water there right at the bottom is called the Deep, because no one has ever touched bottom there. They say there's a car wedged in the rocks deep down with the skeletons of a boy and girl who drove off the cliff long ago.

People have jumped and lived. There is a sign near the top that says, "Danger. Submerged Rocks. No Diving and Jumping." On the sign the nine or ten people who jumped have scratched their names. It was like Scooter to want to jump. He was crazy, always showing off, part of the in crowd at school. They had all graduated this year, Dru, Scooter and the rest of her friends. But even this summer before they all went to work or college, there was still an "in crowd."

Dru and Elisa hadn't been part of the in crowd until Dru started dating Mike, and Elisa started dating Scooter. She and Elisa were very close and had spent a lot of time together last year when Elisa was very depressed. Elisa was better now, thanks to her therapist and medication, but Dru didn't want Elisa to risk her life on a stupid stunt like this.

Dru and Mike go to the Nail to see the jump. Mike wants to see it, but Dru doesn't. She's hoping she can talk Scooter and Elisa out of it. Elisa won't listen. She wants to prove her love for Scooter. But she looks terrified. Scooter won't listen to Dru or Mike. They run and jump off, holding hands.

Thank goodness, they miss the rocks and come up okay. Except that Elisa looks terrible and is very quiet. Scooter says, "Who's next?" and Hopi, an Indian, says he's jumping next week. Scooter says not to tell anyone so the parents won't make them stop. Scooter brings Elisa home and then comes back to enjoy his moment of glory. Dru goes to check on Elisa. Elisa is hysterical and says that she touched the car there in the blackness deep down and that the girl in the car grabbed her

foot and wouldn't let go. The drowned girl spoke to her and asked her to stay down there.

Dru stays with her and gets her to calm down and go to sleep. Then Scooter comes, wakes Elisa up and wants to got out. Scooter's a jerk, ordering Elisa around, bragging on himself and saying he wants Elisa to jump with him again. Elisa tells Dru not to worry, that she just had a bad dream, and she goes to the party at the Spindrift which is their hangout place there on the beach. At the party, Elisa sits next to Dru, and tells her that she can see the drowned girl on the beach. Then the twins, Tom and Grant, announce that they're going to be the next ones to jump the Nail.

Booktalk: Nightjohn by Gary Paulsen. Delacorte Press, 1993.

Sarny prays for freedom. She prays, even though slaves aren't allowed to pray because, unless freedom comes, she's sentenced to a lifetime of slavery. A lifetime of working till you drop, never enough to eat, getting beaten with the whip, being raped, and having babies that are taken away from you. You can't run away because the master will track you with the dogs, and when he finds you, he lets the dogs tear you up into little pieces. So Sarny prays. She also learns by keeping quiet and paying attention. Slaves on the Waller plantation aren't allowed to learn about anything: God, numbers, how to read and write, or where places are. But Sarny learns all she can by listening, and then she thinks about what she learned at night as she lays on her corn shuck pallet. So when the new slave, John, says he'll trade some letters for some tobacco, Sarny's interested. She doesn't know what letters are, but she thinks it might be something she wants to know. Sarny gives John some tobacco she's stolen, and he teaches her the letters A, B, and C. If Sarny's caught learning how to read, Waller will cut her thumbs off. She asks John why Waller doesn't want slaves to read. John says 'cause to know things, for us to know things, is bad for them. We get to wanting and when we get to wanting it's bad for them. Sarny finds out John had run away, and gotten all the way North, and had been free. He's come back South to teach slave children to read and write because he says, "What they doing to us, it needs to be written." Well, Sarny learns how to write the word bag. And she's so excited, she

practices writing it in the dust whenever no one's looking. She writes and then looks at it, thinking about how to make other words, lost in thought. All of a sudden, she hears old man Waller bellow, "What are you doing?" and his big hand grabs the back of her dress and picks her up.

BOOKTALKS WITH THEME

by Shirley Turner, Shreve Memorial Library

BOOKTALKS WITH THEME: Romancing the Book

Ad: Need a little love in your life? Make a date with these books and you'll find romance at every turn! Some will make you laugh, some will make you cry, but all of them will make you have a really special relationship--with a book!

Suggested Books

The Girl Who Invented Romance by Caroline B. Cooney. Bantam, 1988.
Love Comes Softly by Janet Oke. Bethany House, 1979.
Act of Love by Maureen Daly. Scholastic, Inc., 1986.
Say Goodnight, Gracie by Julie Deaver. Harper Child Books, 1988.

Suggested Film

It Must Be Love, 'Cause I Feel So Dumb. 29 min. j, sh, a

Alternate Books

When Calls the Heart by Janet Oke
First a Dream by Maureen Daly
If I Asked You, Would You Stay? by Eve Bunting
The Thing I Did for Love by Ellen Conford

BOOKTALKS WITH THEME: War Torn Teens

Ad: What is it about war that attracts young men? Is it the danger? The excitement? The adventure? The heroism? You won't have to fight your way through these books to find out! They're gripping novels of young fighting teens out to win the war against the enemy and the elements! Experience the hunger and heartbreak, the fatigue and fear, the death and despair, the horror and the heroism! Enter the battle--read about war torn teens.

Suggested Books:

Johnny Tremain by Ester Forbes. Houghton Mifflin, 1943. (Revolutionary War)

Rifles for Watie by Harold Keith. New York: Crowell, 1957. (Civil War)

Khaki Wings by Milton Dank. New York: Delacorte Press, 1980. (World War I)

McKenzie's Boots by Michael Noonan. New York: Orchard Books, 1987. (World War II)

Fallen Angels by Walter Dean Myers. New York: Scholastic, Inc., 1988. (Vietnam)

Suggested Film

Two Soldiers (LSD) 30 min. j,sh,a

Alternate Books

Banners at Shenandoah by Bruce Catton

Across 5 Aprils by Irene Hunt

Summer of My German Soldier by Bette Greene

BOOKTALKS WITH THEME: Teens In Other Times

Ad: Take a trip this summer--a trip through time into the lives of other teens. Experience the hardships, the excitement, the danger, and the romance of centuries gone by. But be careful to mark your path back home or you could be forever lost in another time, during another era, on another shore!

Suggested Books

Another Shore by Nancy Bond. New York: Margaret K. McElderry Books, 1987.

The True Confessions of Charlotte Doyle by Avi. New York: Orchard Books, 1990.

Sigh of the Beaver by Elizabeth George Speare. Boston: Houghton Mifflin, 1983.

West Against the Wind by Liza Ketchum Murrow. New York: Holiday House, 1987.

Sarah Bishop by Scott O'Dell. Boston: Houghton Mifflin, 1980.

Suggested Film

The Bridge of Adam Rush (LSD) 55 min el-j-sh

Alternate Books

A Family Apart by Joan Lowry Nixon (Book 1 in the Orphan Train Series)

Caught in the Act by Joan Lowry Nixon (Book 2 in the Orphan Train Series)

My Sister's Keeper by Beverly Butler

WORKSHOPS

CONDUCTING WORKSHOPS FOR YOUNG ADULTS

To promote adolescent involvement and encourage library use, workshops for young adults from junior high through high school are being implemented in public libraries. With the loss of this age group to other social activities, workshops provide an excellent way to re-introduce the library as a fun place. In addition to being fun, the workshops provide young adults with a cultural and informal learning experience.

Workshops are not programs, but are hands-on sessions where young adults learn a craft or a hobby or make something they can share. Summer months are the best times to have workshops. They coincide with the summer reading club and, since school is out of session, scheduling is easier. The best days and times for workshops are weekday afternoons. Long workshops that require a number of hours may be scheduled on Saturday mornings.

Before planning a workshop, think about the space that will be available. Library meeting rooms provide ample space. Remember to book the meeting room for the workshop. It would definitely be a problem if you have the instructor and young adults in attendance, but no place to hold the workshop. If meeting rooms are not possible, use rooms that can be closed off, such as reference or children's rooms. Do not limit workshops just to the main library, use branch libraries also. This allows teens from all areas of the community to have easier access to library functions.

The first step in having successful workshops is to look for talented people in the community. A list of all people, agencies and organizations that may provide workshops should be compiled. Contact should be made with these people as early as possible, preferably in January or February. If the person cannot conduct a workshop, he may be able to refer someone else. Agencies, etc. to contact for workshop presenters include but or not limited to these: Louisiana State University Extension Service, Department of Wildlife and Fisheries, American Red Cross, homemakers clubs, art guilds, craft shops, local

businesses, museums, beauty schools, civic organizations, school systems, sheriff's office, karate schools.

Once an instructor has confirmed a date, discuss with him the material and equipment that will be needed for the workshop. Will the instructor need audiovisual equipment, a chalk board, microphone, tables, water? Will the instructor be comfortable with the participants in chairs, on the floor, or at tables? Most importantly, how many young adults can the presenter effectively handle and still have a successful workshop? A limit on attendance must be set. Teaching 60 young adults to juggle or 90 to T-shirt paint is impossible. Workshops can be as small as ten or as large as 50; it depends on the workshop topic and the presenter.

Registration should be held a week or two before the first workshop. The best day for registration is Saturday. Saturday is chosen because it is the day most people are not at work. Sunday is ruled out because of religious observances.

To avoid having one adult registering a whole neighborhood, establish and enforce the "one person, one household" registration rule. In other words, if a parent cannot register their child (or children), a relative or friend may do so. However, that one person, relative or friend, may only register that parent's child (or children). Teens should be able to register themselves.

Registration may be handled manually or by computer. A limit should be placed on the number of workshops a person can attend. However, alternates should always be registered to fill in for those who at the last minute cannot attend.

Once the times and places have been set, it is then time to create publicity for the workshops. If publicity is not done effectively, the workshops will not be successful. Think about the community. What type of publicity will best reach the young adult who will be attending the workshops? Fliers can be designed and given out in schools to every young adult who is of age to attend the workshops, placed in material that is checked out from the library, and placed in the waiting areas of local businesses and in doctor, dentist and law offices. When designing a flier use trendy and catchy phrases with appealing art

work. Do not make the flier too juvenile; remember that young adults are your target audience.

Do not limit publicity to fliers. Posters displayed in the community, public service announcements on radio and community television bulletin boards, and press releases in local newspapers are recommended. However the fliers should be the only publicity that gives a full, vivid description of the workshops. It is too lengthy to give all the details through other forms of publicity. Have the young adults or parents call or visit the library for more details.

A month before workshops, call instructors again to confirm the date and supplies that are required for the workshop. Make sure the necessary supplies and equipment are ready for the workshop. One week before the workshop make a third confirming call to the instructors. It is also good public relations to send a copy of the flier or other publicity that may pertain to a particular workshop to the instructor.

To help boost attendance, make telephone calls to the registrants the day before the workshop to make sure all will attend. Specifically ask if the person registered is going to attend the workshop. If not, inform them that an alternate will be called to take their place. Call the alternate.

It may take creativity to finance workshops. Workshop instructors sometimes will have to be paid and supplies cost money. If allocated library funding is not available, approach a Friends of the Library group or local civic or social organizations. Approach craft stores and art guilds for donations or loans of supplies. Ask an organization to co-sponsor the workshop with the library. The library can supply the instructor, the location, and the participants; the co-sponsor can underwrite the cost of supplies and refreshments. Young adults can also bring supplies, such as T-shirts or shorts for painting or bean bags for juggling.

To promote library services during a workshop, books and videocassette tapes on the workshop topic should be displayed. This allows the young adults to see what the library has to offer and to pursue their interests. If time and man power are avail-

able, a bookmark with a bibliography of books, magazines and videocassette tapes can be prepared and distributed.

The first year is the most difficult year in implementing workshops. However, once instructors are found and prove interesting and entertaining, the topics can be repeated.

Note: This article was based on workshops being conducted at the Iberia and Terrebonne Parish libraries. The Terrebonne Parish Library has been conducting workshops since 1988. Terrebonne conducted sixteen workshops during the 1991 summer and uses creative funding for workshops. The workshops are held in two library branches on opposite ends of the parish. The workshops are under the direction of Mary Cosper LeBoeuf.

The Iberia Parish Library Summer Workshop Program, now entering its tenth year, began in 1983 with two workshops (cross stitching and introduction to computers) which accommodated only 40 persons. Because of a grant from the New Iberia Optimist Club, the program was able to grow the next year to 26 workshops on topics ranging from sign language to archaeology, from astronomy to bugs and bugging. During the summer of 1991, Iberia conducted 49 workshops. Iberia's program, which was honored by an award from the Southeastern Library Association, is now fully funded by the local Optimist Club. The Iberia Parish Library Summer Workshop Program is directed by Susan Hester Edmunds.

The dramatic leap in interest in the Iberia program created a registration nightmare for library staff and for parents, some of whom began waiting in line many hours to enroll their children. To solve the problems of manual registration, the library enlisted the aid of a volunteer (Susan's spouse, James) to develop a computerized registration program. Each participant or parent lists, in order of preference on a pre-numbered form, ten workshops of choice. The forms are distributed on a first-come, first-served basis on a Saturday morning at the main library.

Within the next three days the information from each registrant is entered into the computer program. Each person

is placed in three workshops and can be an alternate in up to seven workshops. The computer program prints out the registration information complete with a mailing address positioned for a window envelope.

Each summer the Iberia Parish Library issues a Summer Workshop pamplet listing a description of the various workshops and the session offered and a separate registration form. Included in the pamphlet are general registration information and registration tips.

WORKSHOP REGISTRATION

Registration for the summer workshops will open on _____ at the main library and will continue until all workshops are full.

You will be given a numbered registration form on which to mark your workshop choices. (See form following.) You will be limited to registering for three workshops, but may be an alternate for up to seven. You are encouraged to sign up as an alternate in as many workshops as you want to ensure placement in at least one course.

Registration forms may not be removed from the main library. You must turn in the form as soon as it is completed. Failure to do so will result in your form losing its priority number and being reassigned another number. No telephone registrations will be made.

You may not register for more than one family. Should you be unable to attend the Saturday registration, you may ask another person to register your family, but that person may not register more than one family! Young adults between the ages of 12 and 17 may register themselves without an adult present.

You will receive in the mail after _____, a schedule of the workshops in which you are successfully registered.
The library reserves the right to evict from the workshops any person whose behavior is disruptive.

REGISTRATION NUMBER ____

PLEASE PRINT CLEARLY! FILL OUT ALL INFORMATION.

NAME _____

ADDRESS _____

_____

_____

PHONE _____

AGE _____ DATE OF BIRTH _____

____ FIRST choice workshop

____ SECOND choice workshop

____ THIRD choice workshop

____ FOURTH choice workshop

____ FIFTH choice workshop

____ SIXTH choice workshop

____ SEVENTH choice workshop

____ EIGHTH choice workshop

____ NINTH choice workshop

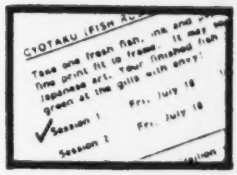
____ TENTH choice workshop

NAME OF PARENT OR GUARDIAN _____

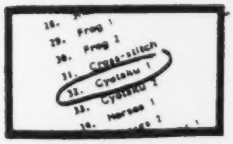
Page 4

STEPS IN REGISTRATION

1. Carefully examine the schedule of workshops to find the ones that most appeal to you. Note the ages on the list — if you try to register for a workshop that you're too old or young for, the computer will block it!

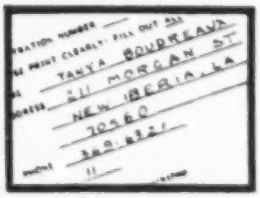


2. Find the computer number for your choices on page three of this form or in the catalog to the left of the session number.

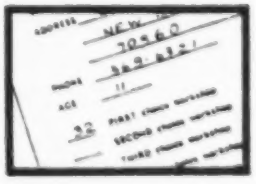


Page 1

3. Fill in all the information on the back of the form. PRINT CLEARLY! Make sure you fill in all the information.

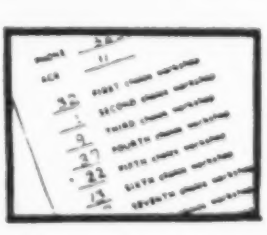


4. List your workshop choices, in the order of your priority. Make sure you list the ones you want the most, first! You may list up to ten choices. You can be fully registered in all three classes during regular registration, but the computer will put your name on an alternate list for others, so feel free to make all ten choices if there are lots of workshops that you think you would be interested in.



REMEMBER THE COMPUTER WILL START AT THE TOP OF YOUR LIST AND WORK DOWNWARD! BE SURE YOU LIST YOUR CHOICES IN THE ORDER OF YOUR PRIORITY!

5. Turn in your registration form to the library staff. If you have any questions along the



Workshops 8

Page 2

Summer Workshops 1991

1-Create-A-Card	26-Advanced Stamp Collecting
2-Create-A-Card	27-Chat with the Chitimacha Indians
3-Create-A-Card	28-Chat with the Chitimacha Indians
4-Bugs & Bugging	29-Laissez Les Bon Temps Rouler!
5-Bugs & Bugging	30-Laissez Les Bon Temps Rouler!
6-Nuked Snacks	31-Shop Till You Drop
7-Nuked Snacks	32-Shop Till You Drop
8-Paper Marbling	33-Recycling Workshop
9-Paper Marbling	34-Recycling Workshop
10-Anait s Materials	35-Calligraphy
11-Junk Musical Instruments	36-Basketry
12-Paper Heroes: Sports Card Collecting	37-Cartooning
13-Paper Heroes: Sports Card Collecting	38-Cartooning
14-Aquatic Education: Fishing Facts & Fun	39-Leathercraft
15-Herpless	40-Leathercraft
16-Herpless	41-Japanese Art: A Van Go Experience
17-Louisiana Blooms!	42-African Art: A van Go Experience
18-Louisiana Blooms!	43-T-shirt Tie-dyeing
19-Rockefeller Refuge Field Trip	44-T-shirt Tie-dyeing
20-Zoomobile: Behind the Scenes at the Zoo	45-T-shirt Tie-dyeing
21-Eclipse!	46-Beginning Cross-stitch
22-Eclipse!	47-Advanced Cross-stitch
23-Model Rocketry	48-Earring Extravaganza!
24-Model Rocketry	49-Earring Extravaganza!
25-Stamp Collecting	

BEST COPY AVAILABLE

Page 3

REGISTRATION TIPS

1. Arrive early, especially if you are trying to register in a workshop which holds a small number of participants. Many of these workshops are filled by 10:00 a.m.

2. If you have a high registration form number, try selecting second sessions of the same workshop if the age requirement for both sessions is the same. You may choose both sessions to increase your chances of getting in, but will be successfully registered in only one.

3. Note the number of people each workshop accommodates. If you have a high registration form number, your chances of getting in a workshop taking only ten is not as good as in a session taking 40 to 50 participants.

4. Do sign up for as many as ten workshops if they interest you. This improves your chance of getting in several selections.

5. Be adventurous and try something new! Some of the workshops are repeated for several years and the basic information will be the same, so try something new.

6. You can only be one age! If your birthday is in June or July, you may choose to be the older age. If you are over 12 years you may register yourself.

7. Do not be dismayed if you are put on the Alternates or Waiting List. We have many cancellations through the summer, and those waiting are called.

8. Please call the library to cancel if you cannot attend a workshop and give those on the Waiting List a chance.

9. You will receive in the mail after (date) your placement form. Should you have any questions or fail to receive this form, please call the main library, (telephone) after (date).

10. Please feel free to ask the staff for information about and help with the workshop registration process.

WORKSHOPS SUGGESTIONS AND INSTRUCTIONS

The following is a list of workshops that have been successfully conducted in public libraries. A brief description of each workshop, recommended workshop size, and other hints are given to help you achieve success.

TUTORING WORKSHOP

Step 1

Nothing gets young adults to the library like school assignments, and a library tutoring program for this age group has proven to be most successful. To begin, first arrange to have a math and/or an English teacher volunteer at your library. Finding volunteer tutors is difficult but not impossible. Call retired teachers in the community. Ask your staff and friends if they know of anyone willing to tutor.

Step 2

Set up a time to offer tutoring in the library. It is very important to arrange a time when students can and will come to the library. Tutoring is best scheduled from 9 to 12 o'clock every Saturday during the school year.

Step 3

Decide on the grade levels targeted for the tutoring program or the demand from students seeking tutoring will overwhelm you. Focus on 9th through 12th graders. If you include lower grades, you will be mobbed. Experience with tutoring programs show that the average attendance for grades 9 through 12 is about 17 students for each session.

Step 4

Notify the schools in your area about the service. Most schools will give you plenty of publicity since they will always have students in need of tutoring, especially in math and English.

PAPIER ROULE' CRAFT WORKSHOP

Step 1

With teenagers you have to attract them with some unique and unusual craft. The first step for a successful craft program is to take care to select a craft that is easy but looks great and could be used by teenagers to make gifts. For example making papier roule' necklaces would be an appropriate craft. The craft is unusual and the teenagers make a unique item. This program has proven very popular with teenagers on the Saturdays before Christmas.

Step 2

See the instructions following for making the paper beads. Enlist the aid of someone to conduct the workshop. A staff member can do it. Better yet, get help from an expert craft person in the community. Ask them to volunteer their time.

Step 3

For any young adult program, hold preregistration. Get name, grade level, and telephone number. The night before the program, call registrants to remind them about the program. Young adults are forgetful. You'll get a much better attendance rate if you call with a reminder. The phone call also gives you a chance and a purpose to initiate conversation and put the young adults at ease. Call alternate registrants to fill in for those unable to attend.

Step 4

Limit the number of young adults that can attend a craft program. You can't teach 40 teenagers how to do papier roule' beads or any other craft. Limit registration to 15 to 20 participants for craft programs. Young adult programs are different from children's programs, and you must remember that when planning.

Step 5

Use the craft time to casually and informally talk to young participants about books and to answer their questions about the library. Learn their names. With this contact, young adults will feel much more comfortable about coming back to the

library when they need help later for school assignments or have other specific information needs.

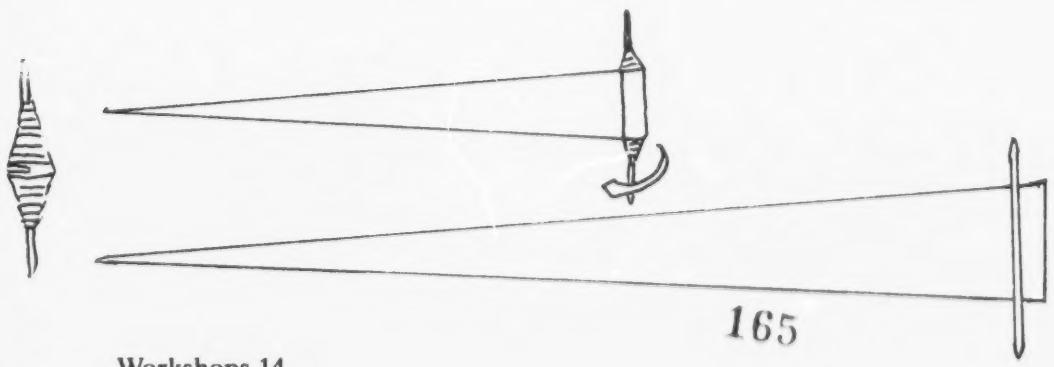
Step 6

Remember craft programs work in attracting teens to the library. Most of the participants will be middle school age students who can't drive, but who will come to the library to participate in an interesting program. This age group appreciates someone taking time with them and listening to them. Take the time to do so.

PAPIER ROULE' INSTRUCTIONS

Rolled paper beads are made from color pictures from slick paper magazines, from bookbinding, or from wrapping paper. Cut colored paper into long triangular strips (see pattern below). Roll the wide end of the paper triangle tightly around a thin, round wooden dowel, a knitting needle or a cocktail stick to make a long oval torpedo shaped bead (see illustration). Secure the small end of the paper triangle with a small dab of glue. When dry gently remove the dowell. (Paper triangles can also be coated after the first 1/2 inch with wallpaper paste, then rolled onto a dowell and dried.)

When dry string the beads using a strong grade embrodiery thread. Intersperse paper beads with gold colored beads . The gold colored beads can be purchased cheaply from a craft supply house. The paper beads can be varnished for extra strength and durability and for a glossier finish. Beads can be made from paper of related tones or, for a different effect, from paper of different tones.



BASEBALL CARD COLLECTING WORKSHOP

Step 1

Baseball card collecting is a hot investment. The purpose of this workshop is to help young collectors learn about the care, conditioning, proper storage and value of baseball cards. To begin, contact the managers of your local baseball card shops. These people love to talk cards, and they enjoy conducting workshops as it helps to promote their business.

Step 2

Once you've secured a presenter, discuss topics to be covered. Plan the workshop so that participants will get a clear understanding of what the collecting, care, investing, and trading in baseball cards involves. Ask the presenter to bring for display baseball cards, storage materials, baseball card magazines, and price guides. Plan a card trading session for the end of the workshop.

Step 3

Ask the presenter how many young adults he will feel comfortable with in the workshop. Usually a baseball card workshop will accommodate 35 to 40 participants. Limit registration accordingly.

Step 4

Schedule the date and time for the program and reserve the library meeting room or other location. The workshop will usually take from one and one half to two hours including the trading session.

Step 5

Ask the workshop presenter about equipment or other special needs: tables, projector, VCR, microphone, etc.

Step 6

Approach fast food restaurants for coupons as door prizes or give baseball cards.

Step 7
Consult your card catalog for books on baseball card collecting, plus books on the sport of baseball or sports in general. Display these during the workshop and distribute reading lists.

Step 8
After you send out press releases and public service announcements, advertise your program in businesses that attract teenagers and in baseball card shops.

Step 9
Hold registration limiting it to the number determined with presenter plus a few alternates.

Step 10
Before the workshop, call registrants to remind them about the workshop. Also remind them to bring their cards for trading at the end of the workshop. Call alternates to fill in for those who can't attend.

Sample Public Service Announcement

Do you know how much a Nolan Ryan baseball card is worth? How do you check the worth of a baseball card? What is the best way to store your baseball cards? These and more questions can be answered at the _____ Library's Baseball Card Collecting Workshop. The workshop is part of BOOK BEAT--the _____ Library's Summer Reading Program for Teens. The baseball card workshop will be held on (day, date) at (location) at (time). So check your closets and the attic for old baseball cards. Learn their value. Bring some to trade. For more information and to register, contact _____ at the _____ Library, telephone_____.

HOW TO GET AN AWESOME SOUND SYSTEM FOR YOUR CAR THAT IS TOTALLY BAD!!

Step 1

Ask around to determine which audio companies attract teenagers. Approach them about putting on a workshop for you. Explain that the workshop is to discuss sound systems in general and not to promote the company or a particular brand of equipment. They will recognize that the workshop in itself will be a form of advertisement for them.

Step 2

Determine the date, time, and location for your program. In deciding on the day of the week and the time of day for the workshop, take into consideration the teenagers you are trying to attract and the events in your community. Do the teenagers work? Can they attend the workshop on a week day? Would Saturday be better?

Step 3

Discuss with the presenter what equipment will be needed for the workshop--tables, extension cords, projectors, etc.

Step 4

Approach music stores for gift certificates as door prizes. Is there a upcoming concert in the area? Maybe you can get a donated ticket as a door prize. Approach a radio station to help promote the event and to offer prizes.

Step 5

In addition to the usual promotion through the media, put posters advertising the event in businesses where teenagers go: music stores, fast food restaurants, malls, doctor's offices, etc.

Step 6

Set registration limiting it to 35 to 40 participants. Include a few alternates to fill in for those not able to attend.

Step 7

At the workshop, display books concerning audio equipment, current music, current musicians, cars, and car repair.

Sample Public Service Announcement

Hey Teens! Do you want to be a Cool Bud. Well, as part of the Library's Teen Summer Reading Program--THE BOOK BEAT, _____ Company is putting on a workshop--HOW TO GET AN AWESOME SOUND SYSTEM THAT IS TOTALLY BAD!

The workshop will be held at the _____ Library on (day, date) at (time).

Learn all about "woofers and tweeters" and how to get the right thump in your car.

For more information on HOW TO GET AN AWESOME SOUND SYSTEM, contact _____ at the _____ Library, telephone _____.

WHAT TO DO WHEN ALL OF THE FAST FOOD DELIVERY PEOPLE ARE ON STRIKE or QUICK, NUTRITIOUS, DELICIOUS SNACKS ANYONE CAN PREPARE

Step 1

The first step is to secure an instructor. Contact your home demonstration agent at your local county agent's office (Louisiana Cooperative Extension Service-Parish Office). Other good contacts are the Louisiana State University Cooperative Extension Service, a homemaker's club, or a kitchen supply business. Any of these contacts are usually more than happy to cooperate on a cooking project. In addition, they will have recipes and menu suggestions.

Step 2

Discuss with the presenter easy recipes that the participants can make, keeping in mind both your food budget and the accommodations of the facility where the workshop will be held. Your food budget can be supplemented by asking grocery stores to donate items. Plan on making a variety of dishes so that everyone will get a chance to learn how to cook a dish, and all will have a treat to sample at the end of the workshop.

Step 3

The accommodations of your facility will be an important factor. Generally you will need more than one microwave oven. Will the presenter need other appliances such as a mixer, electric skillet, refrigerator, stove, etc. ? Are there enough outlets to accommodate the electric appliances that will be needed?

Step 4

Decide with the presenter the number of participants that can be comfortably accommodated. Generally this type of workshop should not include more than 20 to 25 participants.

Step 5

Plan to use disposable plates, etc. to cut down on clean-up, but be kind to the environment by avoiding styrofoam containers.

Step 6

Consult your card catalog and bookshelves for interesting cookbooks, histories of food, or books with food in the title to put on display in the room where the workshop will be held.

Step 7

Publicize your program through (a) press releases and public service announcements to the media, (b) contacts with organizations such as Y-Teens, Girl & Boy Scouts, 4-H Clubs, and other teen clubs, (c) posters and flyers displayed at library branches and businesses that attract teens. Be sure to ask pizza and other fast foods businesses that deliver if they would help advertise. They might see the humor in it and do it.

Recommended Book Titles for Display

Better Homes and Gardens After-School Cooking. Meredith Corp., 1987.

Better Homes and Gardens Microwave Plus. Meredith Corp., 1983.

Burros, Marian Fox. *Keep It Simple: 30-Minute Meals From Scratch.* Morrow, 1981.

Campbell's Creative Cooking With Soup. Crown, 1985.

Paul, Aileen. *Kids Cooking Complete Meals: Menus, Recipes, Instructions.* Doubleday, 1975.

Warner, Penny. *Healthy Snacks For Kids.* Nitty Gritty Productions, 1983.

Sample Public Service Announcement

What if...What if everyone had a pizza attack at the same time? What if you call for pizza and all the vehicles are broken down? What if you then call for a hero sandwich and the drivers go out on strike? What if your driving privileges

are lifted for a month, and your parents have moved and left no forwarding address? What are you going to do? Are you going to starve? The _____ Library has the answer. Come to our workshop on quick, nutritious snack meals ANYONE can make. The food workshop will be held on (day of the week, date) at (time) at the _____ Library.

For more information and to make reservations, please call _____.

Learn how to nuke delicious snacks in case of fast food delivery failure. The food is quick and delicious, so come and learn and sample the treats. Call the _____ Library to register, telephone number _____.

LEARN HOW TO EARN SUMMER BUCKS

Lawn Care and Baby Sitting Workshops for Teens

Step 1

Contact your Louisiana Cooperative Extension Service (county agent's office) for speakers for these two programs. These are the people who work with 4-H Clubs. They are usually more than happy to help you out. Even better--they present workshops free-of-charge! (One note of caution--you might need to schedule this program before summer as the Extension Services' summers are usually busy.)

Step 2

Schedule the two workshops at different times or on different days to accommodate those teenagers, boys and girls, who will want to participate in both.

Step 3

Discuss with your workshop presenters the need for preparation of visual aids, handouts, and audiovisual equipment.

Step 4

Gather door prizes. These could be small items that could be used to perform either tasks, baby sitting or lawn care. Prizes could be a tape of children's songs or a children's book for a babysitter to read to future charges, or a hand trowel, a rake, or a sun visor for the lawn care entrepreneur.

Step 5

Consult your card catalog for interesting up-to-date titles concerning either subject. Display these books in a prominent place.

Step 6

To publicize the workshops, send press releases and public service announcements to the media, contact organizations such as Y-Teens, Girl and Boy Scouts, 4-H Clubs, other boy and girl clubs and organizations dealing with teens. Display posters and distribute flyers at library branches and businesses that attract teens.

Lawn Care Workshop

Step 1

If the Extension Service does not have equipment to demonstrate, ask stores selling lawn care equipment to loan some for the workshop. Be careful of being too commercial.

Step 2

For the workshop, include discussions on basic gardening, tools, safety, care for lawn mowers, clean up, and how much to charge.

Baby Sitting Workshop

Step 1

Enlist the help of a nurse, doctor, emergency medical technician, co-operative extension agent, or American Red Cross representative to help present the babysiting workshop.

Step 2

Decide on topics to be covered. Consider a two-day workshop divided into various sections with more that one presenter. Consider sections on the following:

- Basic child care covering the feeding, bathing, dressing, discipline, nutritional snacks, special needs, and care of children of various age levels.
- Safety covering emergency situations, first aid procedures for accidents requiring immediate attention including infant and child CPR, how to get emergency medical help, general emergency agencies, and safety precautions.
- Entertaining children covering reading and storytelling, easy crafts, games, puppet plays, songs, finger plays, and baby sitting bags for check out from the library.
- The business of baby sitting covering the requirements for responsible baby sitting including the responsibilities of both the sitter and the parents, setting baby sitting fees, and how to get baby sitting jobs.

Step 3

Schedule registration. Charge a small registration fee to cover the costs of baby sitting bags equipped with activity sheets, games, puppets, etc. Limit registration to a number that the presenter can comfortably handle.

Step 4

Award a "Super Sitter Certificate" to those participants who attend both days and who pass a general quiz at the end of the workshop.

Step 5

Keep a file of workshop participants at the library for referral to those looking for a baby sitter.

Sample Public Service Announcement

Hey Teens! Are you sitting around cooling your heels for the lack of some "green stuff"? Well, the _____ Library can help you out. Whether you would rather stay in an air conditioned house and play with children or would rather feel the sun in your face and close to nature, we have the workshop for you. A baby sitting workshop will be held on (day, date) at (time) at the _____ Library. A Lawn Care Workshop will be held on (day, date) at (time) at the _____ Library. For more information and to make reservations, call the _____ Library, telephone number _____.

MORE WORKSHOP IDEAS

...From The Iberia Parish Library

Bugs and Bugging: Workshop size: 25

Insects are all around us--creeping, crawling, flitting, and stalking! Don't let bugs bug you--sign up for this fascinating look at our insect friends, go on a bugging expedition. Build your own bug trap in this workshop led by naturalist _____.

Paper Marbling: Workshop size: 20

What does the statue of the Emperor Hadrian, many old books, and this workshop have in common? Marbling. In this workshop, you will learn how to create colorful, swirling marbling designs on a plain sheet of paper.

Herptiles: Workshop size: 30

Snakes! Frogs! Turtles! See the alligator snapping turtle, the snake-eating king snake, and the shy box turtle and find out many facts about their lives when naturalist _____ shares his knowledge of snakes, frogs, turtles, and salamanders.

Louisiana Blooms: Workshop size: 30

Add the magic of Louisiana wildflowers to your life by signing up for this new workshop led by naturalist _____. You will see slides identifying the native beauties, learn how to grow them in your yard, and build a flower press.

Model Rocketry: Workshop size: 10

End your summer with a blast by building and launching your own model rocket in this highflying workshop led by astronomer _____.

Stamp Collecting: Workshop size: 20

Explore the in's and out's of stamp collecting when philatelist, _____ shares such stamp collecting tips as how to safely remove stamps from envelopes, how to mount stamps, and how to detect watermarks. The workshop will include a heated stamp trading session.

Advanced Stamp Collecting: Workshop size 20

Bring your tongs and prepare to learn some of the finer points of stamp collecting! In this workshop philatelist _____ will share stamp collecting tips for the more sophisticated philatelist, such as sorting a mixture of exciting world stamps

and organizing your collection. A trading session will follow the workshop. To register for this workshop you must have an existing stamp collection or have taken the beginning stamp collection workshop. Be sure to bring your collection with you.

Chat with the Chitimacha Indians: Workshop size: 40

In this workshop you will take a look at the history and culture of the Chitimacha Indians of Louisiana. _____ of Indian descent will bring artifacts from the reservation--a knife made from an alligator jawbone, pottery, and handcrafted baskets and beadwork. The highlight of the workshop will be a beadwork demonstration by Chitimacha children.

Laissez Les Bon Temp Rouler!: Workshop size: 40

The library will vibrate with music when musicians _____ tune up their instruments--the fiddle, accordion, guitar, spoons, and triangle--to share the history of Cajun music. Learn about the Cajun culture through its music and dances and play the spoons and triangle!

Shop Till You Drop: Workshop size: 15

Take a field trip to shop at _____ with _____ and learn helpful shopping tips such as comparison shopping (quality versus cost), what to look for when shopping, how to handle layaways, etc. You'll be awarded "monopoly money" to "purchase" wardrobe items using an eye to quality, style, value, and , of course, fun!

Recycling Workshop: Acting on a Grave Situation: Workshop size: 35

Question: What can be buried today and outlive you, your children, your grandchildren, even your great-grandchildren?

Answer: It's not some super-being from another planet or the old villain Count Dracula. The simple answer is that 500 years from today the aluminum can holding today's food and drink will be around to haunt your ancestors in its garbage grave. An aluminum can is just one kind of trash that will outlast even Count Dracula. In this workshop you will learn facts that will scare you into recycling now and show you what to do to save our earth from the greatest monster ever--everlasting trash!

Calligraphy: Workshop size: 20
Learn this beautiful art and create your own distinctive signature and writing style. Learn to create your own stationery, greeting cards, or party invitations.

Earring Extravaganza: Workshop size: 20
Earrings! Create your own--make them awesome or zanny. The earrings that you will create in this new workshop are limited only by your imagination.

Other workshop topics

Aquatic Education: Fishing and Fun
Astronomy
Beach Field Trip
Basketry
Body Building
Bubble Sculpture
Calligraphy
Car Care
Cartooning
Cooking
Crafts
Create a Card
Cross-Stitching
Drawing
Erosion and Sea Life
First Aid
Greeting Cards
Hairbraiding
Herpitles
Juggling
Junk Musical Instruments
Leather CraftMagic
Manicuring
Origami
Pet Care
Sewing
Stamp Collecting
T-Shirt and Boxer Shorts Painting

FOUR-WHEELER SAFETY WORKSHOP

by Lois Grant, Rapides Parish Library

Step 1

This would be a very good workshop for rural libraries. The type of workshop being recommended is a short one hour talk on basic safety rules of riding an ATV. Suggestions for possible sources for speakers include the following:

A. Call the Southwest Regional Office of the All-Terrain Vehicle Safety Institute (1-800-252-2887) to find out if there is a regional representative in your area. Explain that you need a short safety program. Representatives from this agency teach an extensive 4 to 7 hours, hands-on training session where each participant brings their own ATV. This long program is a federally accepted, though not manditory, program offered nation-wide to everyone who purchases a new ATV.

B. Check with your local Louisiana Cooperative Extension Service (county agent's office) to see it they teach ATV safety.

C. Check with the local office of the Louisiana Department of Wild Life & Fisheries to see if their education department could teach a the safety program.

D. Contact an ATV dealer to see if they are equipped to present a program on safety.

E. Check with local law enforcement people (Sheriff's Department, State Police, etc.) to see if they could teach the safety program.

Step 2

Determine the age limit for your workshop. There are state laws regulating at what age persons can ride what size ATV. This is determined by the size of the motor. Legally, the larger ATVs are limited to persons 16-years and older. Although this is a workshop that could be presented for any age group, if the participants at you workshop are to be younger than 16 years of age, you might want to consider inviting parents.

FOUR-WHEELER SAFETY WORKSHOP

by Lois Grant, Rapides Parish Library

Step 1

This would be a very good workshop for rural libraries. The type of workshop being recommended is a short one hour talk on basic safety rules of riding an ATV. Suggestions for possible sources for speakers include the following:

A. Call the Southwest Regional Office of the All-Terrain Vehicle Safety Institute (1-800-252-2887) to find out if there is a regional representative in your area. Explain that you need a short safety program. Representatives from this agency teach an extensive 4 to 7 hours, hands-on training session where each participant brings their own ATV. This long program is a federally accepted, though not manditory, program offered nation-wide to everyone who purchases a new ATV.

B. Check with your local Louisiana Cooperative Extension Service (county agent's office) to see it they teach ATV safety.

C. Check with the local office of the Louisiana Department of Wild Life & Fisheries to see if their education department could teach a the safety program.

D. Contact an ATV dealer to see if they are equipped to present a program on safety.

E. Check with local law enforcement people (Sheriff's Department, State Police, etc.) to see if they could teach the safety program.

Step 2

Determine the age limit for your workshop. There are state laws regulating at what age persons can ride what size ATV. This is determined by the size of the motor. Legally, the larger ATVs are limited to persons 16-years and older. Although this is a workshop that could be presented for any age group, if the participants at you workshop are to be younger than 16 years of age, you might want to consider inviting parents.

SPORTS NUTRITION AND INJURY PREVENTION WORKSHOP

by Lois Grant, Rapides Parish Library

Step 1

Check with your local hospital(s) and see if they have a nutritionist who would be willing to come and give a talk on sports nutrition to teens. The hospital might also have a fitness expert who would talk about correct warm-up procedures and other measures to prevent sports injuries. If your local hospital does not have a fitness expert, check with your local fitness centers or with local physical therapists.

Step 2

Determine the date, time and location for your program. A good time to schedule this workshop is in late summer or early spring. A day and time convenient for teens who work might need to be considered. Consider checking with local coaches to see what time of year would be the most suitable with school sports schedules.

Step 3

Discuss with presenters what equipment will be needed for the workshop. Will they be using AV equipment? Will they have handouts?

Step 4

Approach sporting goods stores for free gifts or gift certificates as door prizes. Are there any professional, semi-professional or college level sporting events in your area? Perhaps you could get free tickets to these events as door prizes.

Step 5

In addition to the usual promotion through the media, advertise this workshop at fast food restaurants, malls, fitness centers and through the schools. Ask school coaches to announce the workshop.

Step 6

Set registration limit by the size of the room where the workshop will be held. Maintain a list of alternates to call to fill in for those not able to attend the workshop.

Step 7

At the workshop, display books dealing with a variety of sports and sports figures, plus books on nutrition and diet.

MODEL MAKING WORKSHOP

by Lois Grant, Rapides Parish Library

Step 1

To find someone to present this workshop, check with your local craft stores to see if there is a model club in the area. If your area is small with not many craft stores, check with the largest city close to your area. If there is not a model club nearby from which you could obtain a workshop presenter, contact someone who sells model supplies to see if they would be interested in teaching your workshop.

Step 2

The most advantageous type of workshop would be hands-on as people learn more by doing than by seeing and hearing. While model kits are too expensive for the library to provide, they are not so expensive libraries could not ask the participants to bring their own. The library could perhaps provide glue and paint.

Step 3

As putting a model together is a multi-step , tedious process, you might want to schedule this as a series of workshops stretched over several days or even weeks. You need to decide what will be accomplished at the workshop, whether the models will be completely finished or just glued together with the finishing steps of painting, etc. done later by attendees on their own. The workshop would need to include several meetings if the models are put together from start to painted finish.

Step 4

This workshop would need to be limited to 10 to 20 participants. Protected worktables would need to be used. Glue and paint can make a mess! The room would need to be well-ventilated as the odor of paint and glue can sometimes be overwhelming.

Step 5

Gift certificates from craft and hobby stores would be good door prizes. Sometimes adult "coffee table picture" books of airplanes, ships, cars, etc. are on the discount tables at

bookstores. You might check to see if a bookstore would donate a book of this type as a door prize.

Step 6

In addition to the usual promotion through the media, put posters advertising your workshop in hobby and craft stores, fast food restaurants, malls, video arcades and other businesses where teens might go.

Step 7

At the workshops, display books of airplanes, ships, cars, and railroad trains, also books dealing with models.

PLAY WRITING & PRODUCTION

by Nancy Solomon, Shreve Memorial Library

Step 1
Write your own play and then present it to peers and parents. To get started, contact for help a local playwriter or drama club at a high school or college.

Step 2
Organize teens into committees for publicity, invitations, playwriting, costumes, scenery, seating, and location.

Step 3
Let the young adults pick their own subjects for the plays . Examples of subjects: peer pressure, drugs , prom, high school graduation, partying, etc. The plays can vary in length. You can present one, two or three a week depending on length.

Step 4
You will need to supply paper, pens and examples of plays. Set dates for plays to be written, rehearsed and presented.

Step 5
After drafts are written, have someone or the students themselves evaluate the scripts. You may be able to recruit an English or drama teacher (especially if it is during school holidays).

Step 6
Rehearse and make changes if needed. Make scenery or costumes at this time. Recruit a Home Economics or 4-H class or members.

Step 7
Have a final draft typed and copies run off for cast members. start writing invitations to family members of cast, library board, and Friends of the Library.

Step 8
Continue rehearsals and began publicity for plays. Be sure to inform staff of time and place for plays so they can relay information to the public.

Step 9

Performance--schedule teens, other staff to arrange seating and usher in guests.

Step 10

Submit plays to Annual Henny Penny playwriting contest (for children ages 5-17). Contact:

Henny Penny Playwriting Contest
Children's Radio Theatre
1314 14th Street NW
Washington, D.C. 20005

(From: Bergstrom, Joan M. *All the Best contest for Kids, 1990-1991.* Ten Speed Press.

Bibliography:

Korty, Carol. *Writing Your Own Plays.*
Byers, Ruth. *Creating Theater: From Ideas Through Performance With Children and Teens.*

DRAWING CARICATURE

by Cindy Ortego, Shreve Memorial Library

Young adults are often fascinated by the art of caricature, perhaps because of its ability to eliminate pretense and make light of their anxieties about personal appearance. You may wish to have an artist present a brief program on caricature, in which he sketches members of the audience while talking about his methods. Or, if more time is available, the presenter might talk about the history of caricature and teach the students the basics of the skill. Students could do projects like caricaturing themselves looking into a mirror; caricaturing themselves from memory without a mirror; caricaturing each other; or drawing caricatures of famous people from pictures in books or magazines.

Step 1

Contact your local arts council, artists' registry, college art department, or newspaper graphics department for names of local artists who do caricature. Call the suggested artists to see if any are available and interested in doing programs for young adults.

Step 2

If payment for services is possible, identify source of funding and amount available; negotiate with chosen artist to determine a fee. Your library may have programming funds, or you may be able to obtain a grant from a local arts council or organization. If funding is not available, solicit volunteer help from the artists or find an interested staff member to conduct the program.

Step 3

Determine how much "contact" time is available for the project--will it be a series of programs designed to bring out the audience's creativity and teach them to do their own caricatures, or will be a one-time, half-hour performance by the artist, who might talk about the art of caricature while demonstrating it? Once an artist is selected, find out what teaching resources he or she may have (such as slides, videotapes, examples of artwork, etc.).

Step 4

Once you know how many people will be involved in making the actual artwork, you can determine the quantity and types of materials needed. Caricatures can be done using very simple materials: a ream of photocopying paper and a box of felt-tip pens can offer a roomful of teens the opportunity to produce their own drawings. If the artist alone will be demonstrating caricature, he or she will probably already have materials and equipment, but may need to be reimbursed for materials if doing the program as a volunteer.

Step 5

Where to have the program is another question. Light and space are important for this project. If students are doing the artwork, they will need table space or drawing boards; if caricaturing themselves, they may need mirrors.

Step 6

Advertise your program by sending press releases to local newspaper and television stations; contacting local middle-school and high-school art teachers may also help get word of the program to students who are interested in art.

Step 7

Assemble a collection of books on caricature and cartooning to display during your program(s). A written bibliography may also be handed out to participants.

Step 8

After each program, display the resulting "masterpieces" on your library bulletin board.

Bibliography:

Adler, Bill. *Funny Letters From Famous People.* (pen and ink caricatures by Al Kilgore), NY: Four Winds Press, 1969.

Cheatham, Val R. *Cartooning For Kids Who Draw And Kids Who Don't Draw.* Buffalo, NY: DOK Pubs., 1976 (Grades 4-12).

Cleveland, Donald B. *Cartooning For The Librarian: A How-To-do-it Manual.* NY: Neal-Schuman Publishers, Inc., 1991.

Gautier, Dick. *The Art Of Caricature.* NY: Putnam Publishing Group, 1985.

_____. *Drawing And Cartooning 1,001 Faces.* NY: Perigee, 1993.
Gerberg, Mort. *The Arbor House Book Of Cartooning.* NY: Arbor House, 1983.
Hamm, Jack. *Cartooning The Head And Figure.* NY: Putnam, 1967. (Grade 9 up).
Hoff, Syd. *The Art Of Cartooning.* NY: Stravon Educational Press, 1973. (YA, gr. 9-12).
Lee, Stan. *How To Draw Comics The Marvel Way.* NY: Simon & Schuster, 1984.
Lucie-Smith, Edward. *The Art Of Caricature.* NY: Cornell University Press, 1981.
Peters, Mike. *The World Of Cartooning: How Caricatures Develop.* Dayton, OH: Landfall Press, 1985.
Redman, Lenn. *How To Draw Caricatures.* Chicago: Contemporary Books, 1984.
Thomson, Ross. *How To Draw And Sell Cartoons.* London: Apple Press, 1985.

PICTURE THIS T-SHIRTS

by Mildred Osborne, DeSoto Parish Library

Teens can copy pictures of their favorite sports-, movie-, tv- or music-stars, best friend or family members and wear them on a t-shirt.

T-shirts can be decorated with black and white or color photocopies with "Picture This" transfer medium for fabric transfers. "Picture This" can be purchased at most craft supply stores. A four-ounce bottle costs under $3.00.

The transfer process reverses images. To transfer designs with lettering or other images that shouldn't be reversed, copy the image on a transparency and then turn the transparency over and make a photocopy of the reversed image.

Use light-colored fabric. Images will not show up on dark fabric.

T-Shirt Decorating Procedure

Step 1
Prewash fabric project.

Step 2
Secure project to board covered with plastic wrap.

Step 3
Protect work surface.

Step 4
Mark desired location of design on project with straight pins.

Step 5
Print the image to size.

Step 6
Place face up on waxed paper.

Step 7
Use a one inch paint brush or foam applicator to brush a thick coat of medium on printed side, heavy enough so the image cannot be seen.

Step 8
Carefully pick up the print and place it on the fabric, coated side down, using pins as your guide.

Step 9
Place a paper towel over the image and use a rolling pin to lightly press your image onto fabric, rolling in alternate directions.

Step 10
Remove towel.

Step 11
Let dry 24 hours.

Step 12
Lay water-soaked sponge on the image.

Step 13
Let soak a few minutes until paper can be rolled off.

Step 14
Use sponge to gently rub off paper.

Step 15
If needed, let dry and sponge off again until all paper is removed.

Step 16
Allow project to dry.

Step 17
Put a few drops of medium on the clean transfer and rub into the surface to seal.

Step 18
Clean supplies and work area with soap and water.

Step 19
Before washing, let project air dry 72 hours.

Step 20
Turn project inside out.

Step 21
Wash in cool water on gentle cycle.

Step 22
Machine dry on low heat.

Step 23
Do not dry clean.

GOOD READS & Good Looks

YOUNG ADULT TITLES

Block, Francesca Lia. *Weetzie Bat*. Harper & Row, 1989.
Blume, Judy. *Then Again Maybe I Won't*. Bradbury Press, 1971.
Blume, Judy. *Tiger Eyes*. Bradbury Press, 1981.
Boyd, Candy Dawson. *Charlie Pippin*. Macmillan, 1987.
Brancato, Robin F. *Sweet Bells Jangled Out of Tune*. Alfred A. Knopf, 1982.
Brooks, Bruce. *The Moves Make the Man*. Harper & Row, 1984.
Carlson, Jo. *Stories I Ain't told Nobody Yet*. Orchard Press, 1989.
Cole, Brock. *Celine*. Farrar, Straus, Giroux, 1989.
Cormier, Robert. *The Chocolate War*. Dell, 1974.
Crutcher, Chris. *Chinese Handcuffs*. Greenwillow Press, 1989.
Crutcher, Chris. *Stotan!* Greenwillow Press, 1986.
Daly, Maureen. *Seventeenth Summer*. Buccaneer Books, 1942.
Danziger, Paula. *This Place Has No Atmosphere*. Delacorte Press, 1986.
Darke, Marjorie. *A Question of Courage*. Thomas Y. Crowell Co., 1975.
Deaver, Julie Reece. *Say Goodnight, Gracie*. Harper & Row, 1988.
Duder, Tessa. *In Lane Three, Alex Archer*. Houghton-Mifflin, 1989.
Duncan, Lois. *Killing Mr. Griffin*. Little, Brown & Co., 1978.
Garden, Nancy. *Annie On My Mind*. Farrar, Straus, Giroux, 1989.
Hall, Barbara. *Dixie Storms*. Harcourt, Brace, Jovanovich, 1990.
Hall, Lynn. *Danger Dog*. Scribner's Sons, 1986.
Hamilton, Virginia. *A Little Love*. Philomel Books, 1984.
Hamilton, Virginia. *The House of Dies Drear*. Macmillan, 1968.
Holland, Isabelle. *The Journey Home*. Scholastic Hardcover, 1990.
Hinton, S. E.. *That Was Then, This Is Now*. Dell, 1971.
Irwin, Hadley. *Abby, My Love*. Atheneum, 1985.
Johnston, Norma. *The Dragon's Eye*. Four Winds Press, 1990.

Jones, Diana Wynne. *Howl's Moving Castle*. Greenwillow Press, 1986.
Kerr, M. E. *Dinky Hocker Shoots Smack*. Harper & Row, 1972.
Klass, David. *Wrestling With Honor*. Dutton, 1989.
Klause, Annette C. *The Silver Kiss*. Delacorte Press, 1990.
Klaveness, Jan O'Donnell. *The Griffin Legacy*. Macmillan, 1983.
Lee, Harper. *To Kill A Mockingbird*. Lippincott, 1960.
Levin, Betty. *A Binding Spell*. Lodestar Books, 1984.
Littke, Lael. *Shanny on Her Own*. Harcourt, Brace, Jovanovich, 1985.
Lingard, Joan. *Tug of War*. Lodestar Books, 1989.
McCaffrey, Anne. *Dragondrums*. (Series) Atheneum, 1979.
MacLeod, Charlotte. *Cirak's Daughter*. Atheneum, 1983.
McCullers, Carson. *Member of the Wedding*. Houghton Mifflin, 1946.
Mason, Bobbie Ann. *In Country*. Harper & Row, 1985.
Mazer, Norma Fox. *After the Rain*. William Morrow, 1987.
Myers, Walter Dean. *Hoops*. Delacorte Press, 1981.
Nixon, Joan Lowery. *The Other Side Of Dark*. Delacorte Press, 1986.
Paterson, Katherine. *Jacob I have Loved*. Crowell, 1980.
Paulsen, Gary. *Hatchet*. Bradbury Press, 1987.
Paulsen, Gary. *The Island*. Orchard Books, 1988.
Paulsen, Gary. *Popcorn Days and Buttermilk Nights*. Puffin, 1989.
Peck, Richard. *Are You In The House Alone?* Viking Press, 1976.
Peck, Richard. *Remembering the Good Times*. Dell, 1985.
Peck, Richard. *Voices After Midnight*. Delacorte Press, 1989.
Peck, Robert. *A Day No Pigs Would Die*. Knopf, 1974.
Pfeffer, Susan Beth. *Year Without Michael*. Bantam, 1987.
Pierce, Meredith Ann. *The Dark Angel*. Atlantic Monthly Press, 1982.
Potok, Chaim. *The Chosen*. Simon & Schuster, 1967.
Roberts, Willo Davis. *Nightmare*. Atheneum, 1989.
Rostkorvski, Margaret I. *After the Dancing Days*. Harper & Row, 1986.
Santiago, Danny. *Famous All Over Town*. Simon and Schuster, 1983.
Sebestyen, Ouida. *Words By Heart*. Little, Brown & Co., 1979.

Service, Pamela. *The Reluctant God*. Atheneum, 1988.
Sleator, William. *House of Stairs*. Dutton, 1974.
Tolkien, J.R.R. *The Hobbit*. Houghton, 1938.
Voigt, Cynthia. *Come a Stranger*. Atheneum, 1986.
Voigt, Cynthia. *Seventeen Against the Dealer*. (Series) Atheneum, 1989.
Zindel, Paul. *Harry & Hortense at Hormone High*. Harper & Row, 1984.

ETHNIC TITLES

Indian

Blos, Joan W. *Brother of the Sacred Heart*. Charles Scribner's Sons, 1985.
Cannon, A.E. *The Shadow Brothers*. Bantam, 1990.
Highwater, Jemake. *I Wear the Morning Star*. Harper & Row, 1986.
Hobbs, Will. *Bearstone*. Atheneum, 1989.

South African

Gordan, Sheila. *Waiting for the Rain*. Orchard Books, 1987.

African-American

Voigt, Cynthia. *Dicey's Song*. Macmillan, 1982.
Childress, Alice. *Rainbow Jordan*. Avon, 1981.
Hamilton, Virginia. *Sweet Whispers*. Philomel, 1982.
Myers, Walter Dean. *Scorpions*. Harper & Row, 1988.
Newton, Suzanne. *I Will Call It Georgie's Blues*. Viking, 1983.

Hispanic

Odell, Scott. *Carlota*. Bell, 1977.

Greek

Odell, Scott. *Alexandra*. Houghton Mifflin, 1984.
Smith, K. *Skeeter*. Houghton Mifflin, 1989.

Jewish

Greene, Bette. *The Summer of My German Soldier*. Dial, 1973.
Orlev, Uri. *The Man from the Other Side*. Houghton, 1991.

All Races

Rand, Ayn. *Anthem*. Caxton, 1953.

Eskimo

George, Jean Craighead. *Julie of the Wolves*. Harper & Row, 1972.

French

Cunningham. *Flight of the Sparrow*. Pantheon, 1980.

Canadian

Major, Kevin. *Far From Shore*. Delacorte, 1980.

Cajun

Covington, Dennis. *Lizard*. Delacorte, 1991.

Asian

Okimoto, Jean Davies. *Molly By Any Other Name*. Scholastic, 1990.

GENRE LIST

Compiled by Joy Lowe

Horror

Barker, Clive. *Books of Blood.*
Bradbury, Ray. *Something Wicked This Way Comes.*
Duncan, Lois. *Summer of Fear.*
King, Stephen. *Carrie.*
King, Stephen. *The Shining.*
Koontz, Dean. *Darkfall.*
Koontz, Dean. *The Mask.*
McCammon, Robert. *Mystery Walk.*
Many, Margaret. *The Changeover.*
Michaels, Barbara. *Ammie, Come Home.*
Morrell, David. *The Totem.*
Rice, Anne. *Interview with the Vampire.*

Humor

Adams, Douglas. *The Restaurant at the End of the Universe.*
Danziger, Paula. *The Cat Ate My Gymsuit.*
Gilbreth, Frank B. *Cheaper by the Dozen.*
Korman, Gordan. *Don't Care High.*
Levitin, Sonia. *The Mark Of Conte.*
Mazer, Harry. *I Love You, Stupid.*
Mowat, Farley. *The Boat Who Wouldn't Float.*
Murphy, Barbara Beasley. *Ace Hits the Big Time.*
Peck, Richard. *The Ghost Belonged to Me.*
Pinkwater, Daniel. *The Snarkout Boys & The Avocado of Death.*
Towsend, Sue. *The Secret Diary of Adrian Mole, Aged 13 3/4.*
Zindel, Paul. *Confessions of a Teenage Baboon.*

Mystery

Avi. *Wolf Rider.*
Bernard, Robert. *The Case of the Missing Bronte.*
Clark, Mary Higgins. *Where Are the Children?*
Dear, William. *The Dungeon Master: The Disappearance of James Dallas Egbert III.*
Duncan, Lois. *I Know What You Did Last Summer.*
Elkins, Aaron. *Old Bones.*
Grafton, Sue. *"C" Is for Corpse.*

Katz, William. *Surprise Party.*
Nixon, Joan Lowery. *A Deadly Game of Magic.*
Rule, Ann. *Small Sacrifices.*
Scoppetone, Sandra. *Playing Murder.*
Thompson, Thomas. *Serpentine.*

Romance

Bronte, Charlotte. *Jane Eyre.*
Davis, Jenny. *Sex Education.*
Deaver, Julie Reece. *Say Goodnight, Gracie.*
Ferris, Jean. *Invincible Summer.*
Kerr, M.E. *If I Love You, Am I Trapped Forever?*
Mahy, Margaret. *Catalogue of the Universe.*
Mahy, Margaret. *Changeover: A Supernatural Romance.*
Mazer, Norma Fox. *When We First Met.*
Myers, Walter Dean. *Motown and Didi.*
Peck, Richard. *Close Enough to Touch.*
Shakespeare, William. *Romeo and Juliet.*
Spinelli, Jerry. *Jason and Marceline.*

Science Fiction

Adams, Douglas. *The Hitchhiker's Guide to the Galaxy.*
Ames, Mildred. *Anna to the Infinite Power.*
Anthony, Piers. *Ghost.*
Brin, David. *Postman.*
Bujold, Lois McMaster. *The Warrior's Apprentice.*
Card, Orson Scott. *Ender's Game.*
Heinlein, Robert. *Citizen of the Galaxy.*
Kagan, Janet. *Uhura's song.*
LeGuin, Ursula K. *The Left Hand of Darkness.*
McCaffrey, Anne. *Dragonsong.*
Rand, Ayn. *Anthem.*
Sleator, William. *Interstellar Pig.*

Sports

Brooks, Bruce. *The Moves Make the Man.*
Crutcher, Chris. *Running Loose.*
Crutcher, Chris. *Stotan!*
Feinstein, John. *A Season on the Brink.*
Hollander, Zander. *The Illustrated Sports Record Book.*
Johnstone, Jay. *Temporary Insanity.*
Kinsella, W.P. *Shoeless Joe.*
Lipsyte, Robert. *The Contender.*

Madden, John. *Hey, Wait a Minute! I Wrote a Book.*
Myers, Walter Dean. *Hoops.*
Navratilova, Martina. *Martina.*
Voigt, Cynthia. *The Runner.*

1992 Best Books for Young Adults by the Young Adult Library Services Association of the American Library Association

Aaron, Henry. *I Had A Hammer.* Harper Collins.
Adams, Douglas, and Mark Cawardine. *Last Chance To See.* Crown/Harmony.
Anastos, Phillip and Chris French. *Illegal: Seeking The American Dream: Eyewitness Report and Photographs.* Rizzoli.
Arter, Jim. *Gruel and Unusual Punishment.* Delacorte.
Avi. *Nothing But the Truth: A Documentary Novel.* Orchard/Richard Jackson.
Bing, Leon. *Do or Die.* Harper Collins.
Bode, Janet. *Beating the Odds: Stories of Unexpected Achievers.* Watts.
Brooks, Bruce. *Predator!* Farrar.
Buss, Fran Leeper. *Journey of the Sparrows.* Dutton/Lodestar.
Cannon, A.E. *Amazing Gracie.* Delacorte.
Cary, Lorene. *Black Ice.* Knopf.
Choi, Sook Nyul. *Year of Impossible Goodbyes.* Houghton.
Cooper, J. California. *Family.* Doubleday.
Corman, Avery. *Prized Possessions.* Simon & Schuster.
Cormier, Robert. *We All Fall Down.* Delacorte.
Counter, S. Allen. *North Pole Legacy: Black, White and Eskimo.* University of Massachusetts Press.
Crichton, Michael. *Jurassic Park.* Knopf.
Crutcher, Chris. *Athletic Shorts: 6 Short Stories.* Greenwillow.
Davis, Jenny. *Checking on the Moon.* Orchard/Richard Jackson.
Durham, Michael S. *Powerful Days: The Civil Rights Photography of Charles Moore.* Stewart, Tabori, & Chang; dist. by Workman.
Fleischman, Paul. *The Borning Room.* Harper Collins/ Charlotte Zolotow.
Fluek, Toby Knobel. *Memories of My Life in a Polish Village: 1930-1949.* Knopf.
Fox, Paula. *Monkey Island.* Orchard/Richard Jackson.
Freedman, Russell. *The Wright Brothers: How They Invented the Airplane.* Holiday.
Fussell, Samuel. *Muscle: Confessions of an Unlikely Bodybuilder.* Poseidon.

Gaiman, Neil and Terry Prachett. *Good Owens: The Nice and Accurate Prophecies of Agnes Nutter, Witch*. Workman.
Glenn, Mel. *My Friend's Got This Problem, Mr. Candler: High School Poems*. Clarion Books.
Hall, Lynn. *Flying Changes*. Harcourt Brace Jovanovich.
Hathorn, Libby. *Thunderwith*. Little, Brown.
Hayden, Torey. *Ghost Girl: The True Story of a Child Who Refused To Talk*. Little, Brown.
Hayes, Daniel. *The Trouble With Lemons*. Godine.
Henry, Sue. *Murder on the Iditarod Trail*. Atlantic Monthly Press; dist. by Little, Brown.
Higa, Tomiko. *The Girl with the White Flag: An Inspiring Tale of Love and Courage in War Time*. Kodansha.
Hobbs, Will. *Downriver*. Atheneum.
Honeycutt, Natalie. *Ask Me Something Easy*. Orchard/Richard Jackson.
Jones, Diana Wynne. *Castle in the Air*. Greenwillow.
Kingsolver, Barbara. *Animal Dreams*. Harper Collins.
Kotlowitz, Alex. *There Are No Children Here: The Story of Two Boys Growing Up in the Other America*. Doubleday.
Kuklin, Susan. *What Do I do Now? Talking About Teenage Pregnancy*. Putnam.
Lauber, Patricia. *Summer of Fire: Yellowstone, 1988*. Orchard.
Lee, Tanith. *Black Unicorn*. Atheneum.
Lipsyte, Robert. *The Brave*. Harper Collins/Charlotte Zolotow.
Lyons, Mary E. *Sorrow's Kitchen: The Life and Folklore of Zora Neale Hurston*. Scribner's.
MacLachlan, Patricia. *Journey*. Delacorte.
McCaffrey, Anne. *Pegasus In Flight*. Ballantine/Del Ray.
McCammon, Robert. *Boy's Life*. Pocket.
Montgomery, Sy. *Walking with the Great Apes: Jane Goodall, Dian Fossey, Birute Galdikas*. Houghton.
Morpurgo, Michael. *Waiting for Anya*. Viking.
Murphy, Jim. *The Boy's War: Confederate and Union Soldiers Talk about the Civil War*. Clarion Books.
Myers, Walter Dean. *Now Is Your Time! The African-American Struggle For Freedom*. Harper Collins.
Orlev, Uri. Tr. from the Hebrew by Hillel Halkin. *The Man From The Other Side*. Houghton.
Paterson, Katherine. *Lyddie*. Dutton/Lodestar.
Paulsen, Gary. *The Cookcamp*. Orchard/Richard Jackson.

Paulsen, Gary. *The Monument*. Delacorte.
Plummer, Louise. *My Name is Sus5an Smith. The 5 is Silent*. Delacorte.
Rappaport, Doreen. *American Women: Their Lives in Their Words*. Harper Collins/Crowell.
Rinaldi, Ann. *Wolf by the Ears*. Scholastic.
Savage, Georgia. *House Tibet*. Graywolf.
Schusterman, Neal. *What Daddy Did*. Little, Brown.
Speigelman, Art. *Maus: A Survivor's Tale: II: And Here My Troubles Began*. Pantheon.
Spinelli, Jerry. *There's a Girl in my Hammerlock*. Simon & Schuster.
Sullivan, Charles, ed. *Children of Promise: African-American Literature and Art for Young People*. Abrams.
Tepper, Sheri S. *Beauty: A Novel*. Doubleday.
Thesman, Jean. *The Rain Catchers*. Houghton.
Westall, Robert. *Kingdom by the Sea*. Farrar.
White, Ryan and Ann M. Cunningham. *Ryan White: My Own Story*. Dial Books for Young Readers.
Williams-Garcia, Rita. *Fast Talk on a Slow Track*. Dutton/Lodestar.
Wisler, G. Clifton. *Red Cap*. Dutton/Lodestar.
Wolff, Virginia E. *The Mozart Season*. Holt.
Yolen, Jane and Martin H. Greenberg, eds. *Vampires: A Collection of Original Stories*. Harper Collins.

1992 Recommended Books for Reluctant Young Adult Readers by the Young Adult Library Services Association of the American Library Association

Adler, B. *Rap!* St. Martin's.
Apfel, Necia H. *Voyager To The Planets.* Clarion.
Appleman, Marc. *Joe Montana.* Sports Illustrated for Kids.
Archer, Jules. *Hurricane!* Crestwood.
Archer, Jules. *Tornado!* Crestwood.
Arter, Jim. *Gruel and Unusual Punishment.* Delacorte.
Ball, Jacqueline and Catherine Conant. *Georgia O'Keeffe.* Blackbird.
Ballard, Robert D. *Exploring The Bismarck.* Scholastic.
Bauer, Marion Dane. *Face To Face.* Clarion.
Bennett, Jay. *Coverup.* Watts.
Block, Francesca Lia. *Witch Baby.* Harper Collins/ Zolotow
Bode, Janet. *Beating the Odds.* Watts.
Bunting, Eve. *Jumping the Nail.* Harcourt Brace Jovanovich
Cadnum, Michael. *Calling Home.* Viking.
Carr, Terry. *Spill! The Story of the Exxon Valdez.* Watts.
Cohen, Daniel. *Railway Ghosts and Highway Horrors.* Cobblehill.
Cooney, Caroline. *The Cheerleader.* Scholastic/Point.
Cooney, Caroline. *Twenty Pageants Later.* Bantam.
Crutcher, Chris. *Athletic Shorts.* Greenwillow.
Dale, Mitzi. *Round the Bend.* Delacorte.
Duden, Jane and Gail B. Stewart. *1980's.* Crestwood.
Fremont, Eleanor. *Tales for the Crypt, Vol. 1.* Random House.
Futcher, Jane. *Promise Not to Tell.* Avon.
Glenn, Mel. *My Friend's Got This Problem, Mr. Candler.* Clarion.
Graham, Alastair. *Full Moon Soup.* Dial.
Grant, Cynthia D. *Keep Laughing.* Atheneum.
Hewett, Joan. *Public Defender.* Lodestar.
Higa, Tomika. *The Girl With the White Flag.* Kodansha.
Hobbs, Will. *Downriver.* Atheneum.
Honeycutt, Natalie. *Ask Me Something Easy.* Orchard.
Humphreys, Martha. *Until Whatever.* Clarion.
Kehret, Peg. *Cages.* Cobblehill.
Koller, Jackie French. *If I had One Wish.* Little.
Kuklin, Susan. *What Do I Do Now?* Putnam.

Levit, Rose. *With Secrets To Keep*. Shoe Tree.
Lewis, Brenda Ralph. *Stamps!* Lodestar.
Lipsyte, Robert. *The Brave*. Harper Collins/Zolotow.
McCarthy, Colin. *Reptiles*. Knopf/Borzoi.
McMane, Fred and Catherine Wolf. *The Worst Day I Ever Had*. Sports Illustrated for Kids.
Moss, Miriam. *Fashion Designer*. Crestwood.
Moss, Miriam. *Street Fashion*. Crestwood.
Nixon, Joan Lowery. *High Trail to Danger*. Bantam.
Pringle, Lawrence. *Batman*. Scribner's.
St. Pierre, Stephanie. *Everything You Want to Know When a Parent is Out of Work*. Rosen.
Scieszka, Jon. *The Frog Prince Continued*. Viking.
Spinelli, Jerry. *There's a Girl in My Hammerlock*. Simon & Schuster
Stavsky, Lois and I.E. Mozeson. *The Place I Call Home*. Shapolsky.
Storehr, Shelly. *Crosses*. Delacorte.
Sullivan, George. *Sluggers*. Atheneum.
Thomas, Margaret. *Volcano!* Crestwood.
Ward, Glenyse. *Wandering Girl*. Holt.
Wardlaw, Lee. *Cowabunga!* Avon.
Williams-Garcia, Rita. *Fast Talk On A Slow Track*. Lodestar.
Woodson, Jacqueline. *The Dear One*. Delacorte.
Zinsser, Nate. *Dear Dr. Psych*. Sports Illustrated for Kids.

1991 Selected Films and Videos for Young Adults by the Young Adult Library Services Association of the American Library Association

Abby, My Love. 45 min. Filmfair Communications.
Irvin's novel portrays a deepening relationship between Abby and Chip which is marred by the possessiveness of Abby's father. Abby ultimately reveals that her father has been molesting her since early childhood.

Always Roses. 29 min. Direct Cinema Limited.
Mike discovers his Hispanic heritage while spending a summer vacation in the Arizona desert with his grandparents. A quiet and humorous film about identity and family relationships.

Bad Blood, Parts 1 & 2 (Degrassi High). 60 min. Direct Cinema.
The School year at Degrassi High begins with controversy after condom machines are placed in the school bathrooms. The school bully learns the importance of condom usage and responsibility when he discovers he has been exposed to the HIV virus.

Darkness, Light, Darkness. 7 min. First Run, Icarus Films.
Czech surrealist, Jan Svankmajer, uses clay and dry humor to demonstrate the act of creation and entrapment.

Drawing Conclusions: A Program About Self-esteem. 19 min. Coronet/MTI.
This discussion piece concerns Shelby as she copes with her mother who constantly demeans her and her artistic talent while her boyfriend uses her insecurity to coerce her into a sexual relationship.

Lifer's Group World Tour, Rathway Prison, That's it. 30 min. Hollywood Basic.
A mix of rap music, strong language, music videos and interviews document the making of a record by prisoners at Rathway Prison. Members of the Juvenile Awareness Program

(formerly "Scared Straight") use their raps to tell teens, "Stay out of prison."

A Matter of Conscience. 30 min. The Media Guild.
When it becomes known that his grandfather may have been a German SS guard, Kevin must reconcile his love for his grandfather with the horror of the Holocaust. Kevin's conflict is further complicated by the fact that his girlfriend's grandmother is a concentration camp survivor.

To Be. 10 min. National Film Board of Canada.
Quick paced animation illustrates the tale of an inventor who creates copies and destroys the original. His work and the concept of personal identity are challenged by the heroine.

Senzeni Na? (What Have We Done?) 10 min. National Film Board of Canada.
This powerful adaptation of Ken Barris' "Double Exposure" explores South Africa apartheid through a case of mistaken identity.

Showtime, Parts 1 & 2 (Degrassi High). 60 min. Direct Cinema.
Degrassi High School students must cope with their feelings after a student kills himself at school. Anger at the manner of his death conflicts with a sense of loss and failure to recognize the symptoms of suicide.

Strings/Cordes. 10 min. National Film Board of Canada.
In this animated vignette, a woman daydreams to the sound of her downstairs neighbor's violin. He is aware of her footsteps above. Suspense builds as her bathtub leaks through the ceiling and their meeting becomes inevitable.

Wildwood Nights. 29 min. Barr Films.
Stephanie's boring family summer vacation turns into a near disastrous great adventure as she pretends to be an older woman to impress a college bound young man. A humorous coming of age film.

YOUNG ADULT SERVICE TITLES: For Librarians and Others Working with Young Adults

Titles held by the State Library

Afro-American in Books for Children. 4th ed. District of Columbia Public Library Children's Service, 1992.

After School Programs: What Works and Why. Center for Early Adolescence. [video]

Anderson, Vicki. *Fiction Sequels for Readers 10 to 16: An Annotated Bibliography of Books in Succession.* McFarland, 1990.

Baltuch, Naomi. *Crazy Gibberish and Other Story Hour Sketches (From a Storyteller's Bag of Tricks).* Doug Cushman, illus. Linnet/Shoestring, 1993.

Baskin, Barbara. *Books for the Gifted Child.* Bowker, 1980.

Bodart, Joni Richards. *Booktalk! 4: Selections from the Booktalker for All Ages and Audiences.* H.W. Wilson, 1992.

Campbell, Patricia. *Sex Guides: Books and Films About Sexuality for Young Adults.* Garland, 1986.

Carlsen, G. Robert. *Books and the Teenage Reader: A Guide for Teachers, Librarians, and Parents.* Harper and *Row, 1980.*

Carruth, Gorton. *Young Reader's Companion.* R.R. Bowker, 1993.

Carter, Betty. *Nonfiction for Young Adults: From Delight to Wisdom.* Oryx, 1990.

Celebrating the Dream. New York Public Library, 1990. (African-American--Bibliography)

Chelton, Mary K. *Bare Bones: Young Adult Services Tips for Public Library Generalists.* American Library Association, 1993.

Community Service Directory. East Baton Rouge Parish Library, 1991.

Cook, Sybilla Avery. *Books, Battles and Bees: A Reader's Competition Resource for Intermediate Grades.* American Library Association, 1993.

Cordoni, Barbara. *Living With a Learning Disability.* Rev. ed. Southern Illinois University, 1990. (Learning Disabled Teenagers)

Criscoe, Betty. *Award-Winning Books for Children and Young Adults: An Annual Guide.* Scarecrow, 1990.

Data Book on Louisiana's Children. Agenda for Children, 1991.

Davidson, Judith. *Adolescent Literacy: What Works and Why.* Garland, 1988.

DeVos, Gail. *Storytelling for Young Adults: Techniques and Treasury.* Libraries Unlimited, 1991.

Directions for Library Services to Young Adults. 2nd ed. American Library Association, 1993.

Dreyer, Sharon S. *The Best of BOOKFINDER: A Guide to Children's Literature About Interests and Concerns of Youth Aged 2-18.* American Guidance Service, 1992.

Edwards, Margaret. *The Fair Garden and the Swarm of Beasts: The Library and the Young Adult.* Hawthorn, 1974.

Farmer, Lesley. *Young Adult Services in the Small Library.* American Library Association, 1992.

Fiction for Youth: A Guide to Recommended Books. 3rd ed. Lillian L. Shapiro, compiler. Neal-Schuman, 1992.

Fleming, Martin. *101 Support Group Activities for Teenagers Recovering From Chemical Dependency.* Johnston Institute, 1992.

Gaines, Donna. *Teenage Wasteland: Suburbia's Dead End Kids.* Pantheon Books, 1991.

Gans, Janet. *America's Adolescents: How Healthy Are They?* American Medical Association, 1990.

Genre Favorites for Young Adults: A Collection of Booklist Columns. Sally Estes, ed. Booklist/American Library Association, 1993.

Gillespie, John T. *Best Books for Junior High Readers.* Bowker, 1991.

Global Beat: A List of Multi Cultural Books for Teenagers. New York Public Library, 1992.

Grandparents & Books: Briefing and Open Forum on Children and Youth Services: Redefining the Federal Role for Libraries. U.S. National Commission on Libraries and Information Science, 1993.

Hall, Susan. *Using Picture Storybooks to Teach Literary Devices: Recommended Books for Children and Young Adults.* Oryx, 1990.

Halsted, Judith. *Guiding Gifted Readers: From Preschool to High School: For Parents, Teachers, Counselors, and Librarians.* Ohio Psychology, 1988.

Hermes, Patricia. *A Time to Listen: Preventing Youth Suicide*. Harcourt, 1987.

High Interest Easy Reading: A Booklist for Junior and Senior High School Students. National Council of Teachers of English, 1990.

Hill, John P. *Understanding Early Adolescence: A Framework*. Center for Early Adolescence, 1980.

Immell, Myra. *The Young Adult Reader's Advisor*. Bowker, 1992.

Johnston, Jerry. *Who's Listening?: What Our Kids Are Trying To Tell Us*. Zondervan, 1991.

Jones, Patrick. *Connecting Young Adults and Libraries: A How To Do It Manual for Librarians*. Neal Schuman, 1992.

Katz, Bill and Ruth Fraley. *Reference Services for Children and Young Adults*. Hawthorn, 1983.

Kies, Cosette. *Supernatural Fiction for Teens: 500 Good Paperbacks to Read in Wonderment, Fear, and Fun*. Libraries Unlimited, 1987.

Lenz, Millicent. *Nuclear Age Literature for Youth: The Quest for a Life-Affirming Ethic*. American Library Association, 1990.

Libraries Serving Youth: Direction for Services in the 1990's. New York Library Association, 1987.

LiBretto, Ellen V. *High/Low Handbook: Encouraging Literacy in the 1990s*. Bowker, 1990.

McCutcheon, Randall. *Can You Find It? 25 Library Scavenger Hunts to Sharpen Your Research Skills*. Rev. ed. Free Spirit Publishing, 1991.

Marcus, Walt. *Teenagers and Group Dynamics*. Group Books, 1991.

Marshall, Shelly. *Teenage Addicts Can Recover*. Gylantic, 1992.

Miller-Lachmann, Lyn. *Our Family, Our Friends, Our World: An Annotated Guide to Significant Multicultural Books for Children and Teenagers*. Bowker, 1992.

Moriarty, Anthony. *The Psychology of Adolescent Satanism: A Guide For Parents, Counselors, Clergy and Teachers*. Praeger, 1992.

Moss, Joyce. *From Page to Screen: Children's and Young Adult Books on Film and Video*. Gale Research, 1992.

Musick, Judith S. *Young, Poor, and Pregnant: The Psychology of Teenage Motherhood*. Yale University Press, 1993.

Nakamura, Joyce. *High Interest Books for Teens: A Guide to Book Reviews and Biographical Sources.* Gale Research, 1988.

National Center for Education Statistics. *Services and Resources for Young Adults in Public Libraries.* U.S. Department of Education, Office of Educational Research, 1988.

New Directions for Young Adult Services. Bowker, 1983.

New York Library Association. *Second Young Adult Program Guidebook.* New York Library Association, 1987.

New York Public Library. *Books for the Teen Age 1993.* 64th ed. Office of Branch Libraries, New York Public Library, 1993.

Poitier, Sidney. *Bridges to Independence: Bridging the Gap for Visually Impaired Teens.* RCA/Columbia Pictures Home Video, 1991. [video]

Reed, Arthea J.S. *Comics to Classics: A Parent's Guide to Books for Teens and Pre-Teens.* International Reading Association, 1988.

Reed, Arthea. *Reaching Adolescents: The Young Adult Book and the School.* Holt, Rinehart and Winston, 1985.

Rochman, Hazel. *Tales of Love and Terror: Booktalking the Classics, Old and New.* American Library Association, 1987.

Scales, Pat. *Communicate Through Literature: Introducing Parents to the Books Their Teens are Reading and Enjoying.* Pacer, 1985.

Shaevel, Evelyn. *Courtly Love in the Shopping Mall: Humanities Programming for Young Adults.* American Library Association, 1991.

Sherman, Gale W. *Rip-Roaring Reads for Reluctant Teen Readers.* Libraries Unlimited, 1993.

Steinberg, Laurence D. *You and Your Adolescent: A Parent's Guide for Ages 10 to 20.* Harper & Row, 1990.

Sturkie, Joan. *Acting it Out: 74 Short Plays for Starting Discussions With Teenagers.* Resource Publications, 1990.

Survey of Louisiana Teen Pregnancy Agencies. Louisiana Office of Public Health, 1991.

Talking with Your Child About Sex: Questions and Answers for Children from Birth to Puberty. SIECUS, 1982.

Thomas, James L. *Motivating Children and Young Adults to Read.* Oryx, 1983.

3:00 to 6:00 PM: Planning Programs for Young Adolescents. Center for Early Adolescence, 1985.

3:00 to 6:00 PM: Programs for Young Adolescents. 2nd ed. Center for Early Adolescence, 1986.

Walker, Elinore. *Book Bait: Detailed Notes on Adult Books Popular with Young People.* 4th ed. American Library Association, 1988.

Weisner, Stan. *Information is Empowering: Developing Public Library Services for Youth at Risk.* 2nd ed. Bay Area Library and Information System, 1992.

Wilkins, Binnie Tate. *Survival Themes in Fiction for Children and Young People.* 2nd ed. Scarecrow Press, 1993.

Williams, Helen E. *Books by African-American Authors and Illustrators for Children and Young Adults.* American Library Association, 1991

Youth Indicators 1991: Trends in the Well-Being of American Youth. U.S. Department of Education, 1991.

Youth Participation in Libraries: A Training Manual. American Library Association, 1991.

Youth Participation in School and Public Libraries. National Commission on Resources for Youth and the American Library Association, 1983.

Zvirin, Stephanie. *The Best Years of Their Lives: A Resource Guide for Teenagers in Crisis.* American Library Association, 1992.

New titles not (yet) owned by the State Library

Bodart, Joni Richards. *Booktalk! 5.* H.W. Wilson, 1993. [serial]

Carletti, Silvana. *The Library/Classroom Connection.* Heineman, 1991.

Copeland, Jeffrey S. *Speaking of Poets: Interviews with Poets Who Write for Children and Young Adults.* NCTE, 1993.

de Usabel, Frances. *American Indian Resource Manual for Public Libraries.*

Gillespie, John T. *Guide to Over 1500 Print and Nonprint Quality Items for Children, Best Books for Senior High Readers.* Bowker, 1991.

Hit List: Frequently Challenged Young Adult Titles. American Library Association, 1989.

Horn Book Guide to Children's and Young Adult Books. V. 4, #2, January-June 1993. [serial]

Kruse, Ginny M. *Multicultural Literature for Children and Young Adults: A Selected Listing of Books 1980-1990 by and about People of Color.* 3rd ed. University of Wisconsin-Madison, 1991.

Kuipers, Barbara J. *American Indian Reference Books for Children and Young Adults.*

Robbins, Jane. *Evaluation Strategies and Techniques for Public Library Children's Services: A Sourcebook.* University of Wisconsin-Madison, 1990.

Rochman, Hazel. *Against Borders: Promoting Books for a Multicultural World.* American Library Association, 1993.

Slapin, Beverly. *Through Indian Eyes: The Native Experience in Books for Children.* [Previously published under the title, *Books Without Bias: Through Indian Eyes.]*

Young Adult Annual Book List 1992. Young Adult Services, Los Angeles Public Library, 1992.

SURVIVING THE TEEN YEARS: TITLES FOR TEENS

*** = Owned by the State Library**

Armstrong, Ewan. *The Impact of AIDS*. Watts, 1990.

Arrick, Fran. *What You Don't Know Can Kill You*. Bantam Books, 1992.

Arthur, Shirley. *Surviving Teen Pregnancy*. Morning Glory Press, 1991.

Blake, Jeanne. *Risky Times: How to Be AIDS-Smart and Stay Healthy*. Workman, 1990.

*Bloomfield, Harold H. *Making Peace with Your Parents*. Ballentine, 1983.

Bode, Janet. *The Voices of Rape*. Dell, 1992.

Booher, Dianna. *Rape: What Would You Do If?* Rev. ed. Simon & Schuster, 1991.

*Callister, Joann I. *Teenagers in Crisis: Not Alone*. Fithian Press, 1991.

*Carter, Jimmy. *Talking Peace: A Vision for a New Generation*. Dutton, 1993.

Cohen, Daniel. *Teenage Stress*. Dell, 1992.

Cohen, Susan and Daniel. *Six Pack and a Fake I.D.* Dell, 1992.

_____. *When Someone You Know is Gay*. Dell, 1992.

Cummings, Rhoda. *The Survival Guide for Teenagers with LD (Learning Differences)*. Free Spirit Publishing, 1993.

Engel, Joel. *Addicted in Their Own Words: Kids Talking About Drugs*. Tor, 1990.

Ford, Michael T. *100 questions and Answers About AIDS*. Macmillan, 1993.

*Formichella, Annamaria. *Tell It Like It Is: Straight Talk About Sex*. Avon, 1991.

Friedrich, Liz. *Teen Guide to Married Life*. Watts, 1990.

Gordon, Sol. *Facts About Sex: For Today's Youth*. Prometheus Books, 1992.

Gravelle, Karen. *Teenage Fathers*. Messner, 1992.

*Henderson, Kathy. *Market Guide for Young Writer's [sic]: Where and How to Sell What You Write*. 4th ed. Writer's Digest Books, 1993.

*Hiam, Alexander. *Adventure Careers: Your Guide to Exciting Jobs, Uncommon Occupations, and Extraordinary Experiences*. Career Press, 1992.

*Hill, Margaret. *Coping With Family Expectations*. Rosen, 1990.

*Johnson, Earvin "Magic". *What You Can Do To Avoid AIDS*. Random House, 1992.

Johnson, Kendall. *Turning Yourself Around: Self-Help Strategies for Troubled Teens*. Hunter House, 1992.

Katz, Montana. *Get Smart!: What You Should Know (But Won't Learn in Class) About Sexual Harassment and Sex Discrimination.* 2nd ed. Feminist Press, 1993.
Kittredge, Mary. *Teens With AIDS Speak Out.* Simon & Schuster, 1992.
Kolodny, Nancy. *When Food's a Foe: How to Confront and Conquer Eating Disorders.* Rev. ed. Little Brown, 1992.
*Kronenwetter, Michael. *Under 18: Knowing Your Rights.* Enslow, 1993.
Kuklin, Susan. *What Do I Do Now? Talking About Teenage Pregnancy.* Putnam, 1991.
*Landau, Elaine. *Teens and the Death Penalty.* Enslow, 1992.
*Lindsay, Jeanne W. *School-Age Parents: The Challenge of Three-Generation Living.* Morning Glory Press, 1990.
_____. *Teen Dads: Rights, Responsibilities and Joys.* Morning Glory Press, 1993.
*_____. *Your Baby's First Year: A How to Parent Book Especially for Teenage Parents.* Morning Glory Press, 1991.
*_____. *Your Pregnancy and Newborn Journey: How to Take Care of Yourself and Your Newborn If You're a Pregnant Teen.* Morning Glory Press, 1991.
*Llewellyn, Grace. *The Teenage Liberation Handbook: How to Quit School and Get a Real Life and Education.* Lowry House, 1991.
McCoy, Kathy. *The New Teenage Body Book.* Rev. ed. Putnam, 1992.
*McIntire, Roger W. *Teenagers and Parents: Ten Steps for a Better Relationship.* Human Resource Development Press, 1991.
Maloney, Michael. *Straight Talk About Anxiety and Depression.* Dell, 1993.
_____. *Straight Talk About Eating Disorders.* Dell, 1993.
_____. *Straight Talk About Child Abuse.* Dell, 1993.
Miller, Judi. *How to Be Friends With a Boy/How to Be Friends With a Girl.* Scholastic, 1990.
Newman, Susan. *Don't Be S.A.D.: A Teenager's Guide to Handling Stress, Anxiety, and Depression.* Julian Messner, 1991.
*North, Judith. *Teenage Diabetes: What is it and How You Can Get the Best Out of Life.* Thorsons, 1990.
Nottridge, Rhoda. *Care for Your Body.* Crestwood, 1993.
Nourse, Alan. *Teen Guide to Safe Sex.* Watts, 1990.
Parsley, Bonnie. *The Choice Is Yours: A Teenager's Guide to Self-Discovery, Relationships, Values and Spiritual Growth.* Simon & Schuster, 1992.
Pomeroy, Wardell. *Boys & Sex.* 3rd ed. Dell, 1991.
_____. *Girls & Sex.* 3rd ed. Dell, 1991.
*Riehm, Sarah. *The Teenage Entrepreneur's Guide: 50 Money Making Ideas.* Survey Books, 1987.

•Rimm, Sylvia. *Gifted Kids Have Feelings Too: And Other Not-So-Fictitious Stories For and About Teenagers.* Apple 1990.
•Rue, Nancy. *Coping with an Illiterate Parent.* Rosen, 1990.
Ryan, Elizabeth. *Straight Talk About Drugs and Alcohol.* Dell, 1993.
_____. *Straight Talk About Parents.* Dell, 1992.
•Saunders, Charmaine. *Teenage Stress: A Guide for Teenagers: A Guide for Parents.* Atrium, 1992.
Schwartz, Joel. *Will the Nurse Make Me Take My Underwear Off?* Dell, 1990.
•Webb, Margot. *Coping with Overprotective Parents.* Rosen, 1990.
Weston, Carol. *Girl Talk: All the Stuff Your Sister Never Told You.* Harper-Collins, 1992.
•Zvirin, Stephanie. *The Best Years of Their Lives: A Resource Guide for Teenagers in Crisis.* American Library Association, 1992.

1993 ALA/YALSA Best Books for Young Adults

Armstrong, Jennifer. *Steal Away*. Orchard.
Arrick, Fran. *What You Don't Know Can Kill You*. Bantam.
Avi. *Blue Heron*. Bradbury.
Beattie, Owen & John Geiger. *Buried In Ice, The Mystery Of A Lost Arctic Expedition*. Madison Press/Scholastic.
Berry, James. *Ajeemah And His Son*. Harper/Collins.
Block, Francesca Lia. *Cherokee Bat And The Goat Guys*. Harper/Collins.
Bonner, Cindy. *Lily: A Love Story*. Algonquin.
Brooks, Bruce. *What Hearts*. Harper/Collins.
Brooks, Martha. *Two Moons In August*. Little, Brown.
Bunting, Eve. *Jumping The Nail*. Harcourt.
Campbell, Eric. *The Place Of Lions*. Harcourt.
Casely, Judith. *My Father, The Nutcase*. Knopf.
Cooney, Caroline B. *Flight #116 Is Down*. Scholastic.
Cooper, Louise. *The Sleep Of Stone*. Atheneum.
Cormier, Robert. *Tunes For Bears To Dance To*. Delacorte.
Craig,Kit. *Gone*. Little, Brown.
Currie, Elliot. *Dope And Trouble: Portraits Of Delinquent Youth*. Pantheon.
Davis, Terry. *If Rock And Roll Were A Machine*. Delacorte.
Dickinson, Peter. *Ak*. Delacorte.
Doherty, Berlie. *Dear Nobody*. Orchard.
Duncan, Lois. *Who Killed My Daughter?* Delacourte.
Eldelman, Marian Wright. *The Measure Of Our Success*. Beacon Press.
Ferry, Charles. *Binge*. Daisy Hill.
Ford, Michael Thomas. *100 Questions And Answers About Aids*. Macmillan.
Forman, James O. *Becca's Story*. Scribner.
Freedman, Russell. *An Indian Winter*. Holiday House.
Garland, Sherry. *Song Of The Buffalo Boy*. Harcourt.
Gould, Steven. *Jumper*. Tor/St Martin's.
Gravelle, Karen & Leslie Peterson. *Teenage Fathers*. Messner.
Gregory, Kristiana. *Earthquake At Dawn*. Harcourt.
Grisham, John. *The Pelican Brief*. Doubleday.
Gurney, James. *Dinotopia*. Turner.
Guy, Rosa. *The Music Of Summer*. Delacorte.
Hall, Barbara. *Fool's Hill*. Bantam.
Haskins, Jim. *One More River To Cross: The Stories Of Twelve Black Americans*. Scholastic.
Hesse, Karen. *Letters From Rifka*. Holt.

Hobbs, Will. *The Big Wander*. Atheneum.
Hoffman, Alice. *Turtle Moon*. Putnam.
Horrigan, Kevin. *The Right Kind Of Heroes*. Algonquin.
Hotze, Sollace. *Acquainted With The Night*. Clarion.
Johnson, Earvin "Magic". *What You Can Do To Avoid AIDS*. Time Books
Johnson, Scott. *One Of The Boys*. Atheneum.
Jones, Diana Wynne. *Sudden Wild Magic*. Morrow.
Kaye, Geraldine. *Someone Else's Baby*. Hyperion.
Kimble, Bo. *For You, Hank: The Story Of Hank Gathers And Bo Kimble*. Delacorte.
Kincaid, Nancy. *Crossing Blood*. Putnam.
Kitteridge, Mary. *Teens With AIDS Speak Out*. Messner.
Koertge, Ron. *The Harmony Arms*. Little, Brown.
Koller, Jackie French. *Primrose Way*. Harcourt.
Lackey, Mercedes. *Bardic Voices: Book I: The Lark And The Wren*. Baen.
Laird, Elizabeth. *Kiss The Dust*. Dutton.
Lyons, Mary. *Letters From A Slave Girl*. Scribner.
McKissack, Patricia & Fred. *Sojourner Truth: Ain't I a Woman*. Scholastic.
Magorian, Michelle. *Not A Swan*. Harper/Collins.
Marlette, Doug. *In Your Face: A Cartoonist at Work*. Houghton.
Meyer, Carolyn. *Where The Broken Heart Still Beats*. Harcourt.
Mowry, Jess. *Way Past Cool*. Farrar.
Murphy, Jim. *The Long Road To Gettysburg*. Clarion.
Myers, Walter Dean. *The Righteous Revenge Of Artemis Bonner*. Harper/Collins.
Myers, Walter Dean. *Somewhere In The Darkness*. Scholastic.
Nelson, Theresa. *The Begger's Ride*. Orchard.
Parks, Rosa. *Rosa Parks: My Story*. Dial.
Paulsen, Gary. *Haymeadow*. Delacorte.
Pfeffer, Susan Beth. *Family Of Strangers*. Bantam.
Powell, Randy. *Is Kissing A Girl Who Smokes Like Licking An Ashtray?* Farrar.
Pullman, Phillip. *The Broken Bridge*. Knopf.
Reaver, Chap. *A Little Bit Dead*. Delacorte.
Reidelbach, Maria. *Completely Mad: A History Of The Comic Book And Magazine*. Little, Brown.
Reiss, Kathryn. *Time Windows*. Harcourt.

Rice, Robert. *The Last Pendragon.* Walker.
Rinaldi, Ann. *A Break With Charity.* Gulliver/Harcourt.
Robertson, James. *Civil War! America Becomes One Nation.* Knopf.
Rylant, Cynthia. *Missing May.* Orchard.
Salisbury, Graham. *Blue Skin Of The Sea.* Delacorte.
Scieszka, Jon & Lane Smith. *The Stinky Cheese Man And Other Fairly Stupid Tales.* Viking.
Sherman, Joseph. *Child Of Faire, Child Of Earth.* Walker.
Simon, Neil. *Lost In Yonkers.* Random House.
Steffan, Joseph. *Honor Bound.* Willard.
Stevermer, Caroline. *River Rats.* Harcourt.
Stoehr, Shelley. *Crosses.* Delacorte.
Taylor, Clark. *The House That Crack Built.* Chronicle Books.
Taylor, Theodore. *The Weirdo.* Harcourt.
Thesman, Jean. *When The Road Ends.* Houghton.
Uchida, Yoshiko. *The Invisible Thread.* Messner.
Ure, Jean. *Plague.* Harcourt.
Westall, Robert. *Stormsearch.* Farrar.
Westall, Robert. *Yaxley's Cat.* Scholastic.
White, Ruth. *Weeping Willow.* Farrar.
Wieler, Diana. *Bad Boy.* Delacorte.
Williams, Michael. *Crocodile Burning.* Lodestar/Dutton.
Wilson, Budge. *The Leaving.* Philomel.
Winton, Tim. *Lockie Leonard, Human Torpedo.* Joy Street/Little, Brown.
Woodson, Jacqueline. *Maizon At Blue Hill.* Delacorte.
Wrede, Patricia. *Searching For Dragons.* Harcourt.
Yolen, Jane. *Briar Rose.* Tor.
Zambreno, Mary Frances. *A Plague Of Sorcerers.* Harcourt.
Zindel, Paul. *The Pigman And Me.* Harper/Collins.

1993 ALA/YALSA Recommended Books for Reluctant Young Adult Readers

Alphin, Elaine Marie. *The Proving Ground.* Holt, 1992.
Barry Lynda. *My Perfect Life.* Harper Perennial, 1992.
Bauer, Joan. *Squashed.* Delacorte, 1992.
Beattie, Owen and John Geiger. *Buried in Ice.* Scholastic, 1992.
Block, Francesca Zolotow Lia. *Cherokee Bat and the Goat Guys. Harper Collins, 1992.*

Buchanan, William. *One Last Time*. Avon Flare, 1992.
Cadnum, Michael. *Breaking the Fall*. Viking, 1992.
Cohen, Neil. *Jackie Joyner-Kersee*. Sports Illustrated for Kids, 1992.
Collins, David. *Malcolm X: Black Rage*. Dillon, 1992.
Cooney, Caroline. *Flight #116 Is Down*. Scholastic, 1992
Cormier, Robert. *Tunes for Bears to Dance To*. Delacorte, 1992.
Davis, Terry. *If Rock and Roll Were a Machine*. Delacorte, 1992.
Dygard, Thomas J. *Backfield Package*. Morrow, 1992.
Emert, Phyllis Raybini; illus. Jael. *Ghosts, Hauntings and Mysterious Happenings*. Tor, 1992.
Emert, Phyllis Raybini; illus. Jael. *Mysteries of People and Places*. Tor, 1992.
Fab Five Freddie. *Fresh Fly Flavor*. Longmeadow, 1992
Ferguson, Alane. *Overkill*. Bradbury, 1992
Ford, Michael Thomas. *100 Questions and Answers about AIDS*. New Discovery, 1992.
Gardner, Robert. *Crime Lab 101*. Walker, 1992.
Goldberg, Whoopi; illus. John Rocco. *Alice*. Bantam, 1992.
Groening, Matt. *The Road to Hell*. Harper Perennial, 1992.
Gutman, Bill. *Jim Abbott*. Millbrook, 1992.
Gutman, Bill. *Mario Lemieux*. Millbrook, 1992.
Hall, Barbara. *Fool's Hill*. Bantam, 1992.
Hall, Lynn. *The Soul of the Silver Dog*. HBJ, 1992.
Jones, Frances. *Nature's Deadly Creatures*. Dial, 1992.
Karl, Herb. *Toom County Mud Race*. Delacorte, 1992.
Kaye, Geraldine. *Someone Else's Baby*. Hyperion, 1992.
Koller, Jackie French. *The Last Voyage of the Misty Day*. Atheneum, 1992.
Lee, Marie G. *Finding My Voice*. Houghton, 1992.
LeRoy, Gen; illus. *Karen Ritz*. Taxi Cat and Huey. Harper Collins, 1992.
Lewis, Barbara A. *Kids with Courage*. Free Spirit, 1992.
Lindsay, Jeanne and Jean Brunelli. *Your Pregnancy & Newborn Journey*. Morning Glory,
Lipsyte, Robert. *The Chemo Kid*. Harper Collins, 1992.
Lovett, Sarah. *Extremely Weird Endangered Species*. John Muir, 1992.
Mazzio, Joann. *One Who Came Back*. Houghton, 1992.

McDonald, Collins. *The Chilling Hour*. Dutton/Cobblehill, 1992.
Miklowitz, Gloria. *Desperate Pursuit*. Bantam, 1992.
Myers, Walter Dean. *Somewhere in the Darkness*. Scholastic, 1992.
Naylor, Phyllis Reynolds. *All but Alice*. Atheneum, 1992.
Newell, Minday. *Catwoman: Her Sister's Keeper*. Warner, 1992.
Parker, Steve; illus. Ted Dewan. *Inside the Whale and Other Animals*. Doubleday, 1992.
Parks, Rosa. *Rosa Parks: My Story*. Dial, 1992.
Petersen, P. J. *Liars*. Simon & Schuster, 1992.
Pike, Christopher. *Monster*. Archway, 1992.
Pitts, Paul. *Shadowman's Way*. Avon Camelot, 1992.
Porter, A. P. *Jump at de Sun: The Story of Zora Neale Hurston*. Carolrhoda, 1992.
Ramachander, Akumal; illus. Stasys Eidrigevicius. *Little Pig*. Viking, 1992.
Reaver, Chap. *A Little Bit Dead*. Delacorte, 1992.
Reeves, Nicholas. *Into the Mummy's Tomb*. Scholastic, 1992.
Rolfe, John. *Nolan Ryan*. Sports Illustrated for Kids, 1992.
Sanford, William R. and Carl R. Green. *Babe Ruth*. Crestwood, 1992.
Schleifer, Jay. *Mustang*. Crestwood, 1992.
Scieszka, Jon; illus. Lane Smith. *The Stinky Cheese Man & Other Fairly Stupid Tales*. Viking, 1992.
Seymour, Tres. *Life in the Desert*. Orchard, 1992.
Shusterman, Neal. *The Eyes of Kid Midas*. Little, 1992.
Soto, Gary; illus. David Diaz. *Neighborhood Odes*. HBJ, 1992.
Tallarico, Tony. *Drawing and Cartooning Monsters*. Perigee, 1992.
Taylor, Clark; illus. Jan Thompson Dicks. *The House That Crack Built*. Chronicle, 1992.
Thatcher, Kevin J. and Brian Brannon. *Thrasher: The Radical Skateboard Book*. Random House, 1992.
Vail, Rachel. *Do-Over*. Orchard, 1992.
Wallace, Bill. *Buffalo Gal*. Holiday House, 1992.
Whelan, Gloria. *Goodbye, Vietnam*. Knopf, 1992.
Wieler, Diana. *Bad Boy*. Delacorte, 1992.
Wurmfeld, Hope. *Baby Blues*. Viking, 1992

1994 ALA/YALSA Best Books for Young Adults

Alcock, Vivien, *Singer to the Sea God.* Delacorte, 1993.
Anderson, Rachel. *The Bus People.* Henry Holt, 1992.
Ashe, Arthur. *Days of Grace.* Random House, 1993.
Atkin, S. Beth. *Voices From the Fields: Children of Migrant Farmworkers Tell Their Stories.* Little Brown, 1993.
Berg, Elizabeth. *Durable Goods.* Random House, 1993.
Block, Francesca Lia. *Missing Angel Juan.* HarperCollins, 1993.
Blume, Judy. *Here's to You Rachel Robinson.* Orchard, 1993.
Brandenburg, Jim. *To the Top of the World: Adventures with Artic Wolves.* Walker, 1993.
Bruchac, Joseph. *Dawn Land.* Fulcrum, 1993.
Conly, Jane L. *Crazy Lady!* HarperCollins, 1993.
Cooney, Caroline B. *Whatever Happened to Janie?* Greenwillow, 1993.
Delany, Sarah. *Having Our Say.* Kodansha, 1993.
Deuker, Carl. *Heart of a Champion.* Little Brown, 1993.
Dickinson, Peter. *A Bone From a Dry Sea.* Delacorte, 1993.
Drucker, Olga. *Kindertransport.* Henry Holt, 1992.
Esquivel, Laura. *Like Water for Chocolate.* Doubleday, 1992.
Feelings, Tom. *Soul Looks Back in Wonder.* Dial Books, 1993.
Fleischman, Paul. *Bull Run.* HarperCollins, 1993.
Freedman, Russell. *Eleanor Roosevelt: Life of Discovery.* Clarion, 1993.
Gaines, Ernest. *A Lesson Before Dying.* Knopf, 1993.
Garland, Sherry. *Shadow of the Dragon.* Harcourt Brace, 1993.
Gee, Michael. *The Champion.* Simon & Schuster, 1993.
Gibbons, Kaye. *Charms for the Easy Life.* Putnam, 1993.
Grant, Cynthia. *Shadow Man.* Atheneum, 1992.
_____. *Uncle Vampire.* Atheneum, 1993.
Hahn, Mary D. *The Wind Blows Backward.* Clarion, 1993.
Haynes David. *Right By My Side.* New Rivers Press, 1993.
Hobbs, Will. *Beardance.* Atheneum, 1993.
Hodge, Merle. *For the Life of Laetitia.* Farrar, 1993.
Issacson, Philip. *A Short Walk Around the Pyramids and Through the World of Art.* Knopf, 1993.
Janeczko, Paul B. *Stardust Otel.* Orchard, 1993.
_____. *Looking for Your Name: A Collection of Poems.* Orchard, 1993.
Johnson, Angela. *Toning the Sweep.* Orchard, 1993.

Jordan, Sherryl. *Winter of Fire.* Scholastic, 1993.
Kaysen, Susanna. *Girl, Interrupted.* Random House, 1993.
LeMieux, A.C. *The TV Guidance Counselor.* Tambourine Books, 1993.
Levine, Ellen. *Freedom's Children: Young Civil Rights Activists Tell Their Own Stories.* Putnam, 1993.
Littlefield, Bill. *Champions: Stories of Ten Remarkable Athletes.* Little Brown, 1993.
Lowry, Lois. *The Giver.* Houghton Mifflin, 1993.
MacLachlan, Patricia. *Baby.* Delacorte, 1993.
Macy, Sue. *A Whole New Ball Game: The Story of the All-American Girls Professional Baseball League.* Henry Holt, 1993.
Mazer, Harry. *Who is Eddie Leonard?* Delacorte, 1993.
Mazer, Norma Fox. *Out of Control.* Morrow, 1993.
McKinley, Robin. *Deerskin.* Ace, 1993.
Merrick, Monte. *Shelter: A Novel.* Hyperion, 1993.
Meyer, Carolyn. *White Lilacs.* Harcourt Brace, 1993.
Mori, Kyoko. *Shizuko's Daughter.* Henry Holt, 1993.
Myers, Walter Dean. *Malcolm X: By Any Means Necessary.* Scholastic, 1993.
Napoli, Donna Jo. *The Magic Circle.* Dutton, 1993.
Paulsen, Gary. *Harris and Me: A Summer Remembered.* Harcourt Brace, 1993.
_____. *Nightjohn.* Delacorte, 1993.
Philbrick, Rodman. *Freak the Mighty.* Scholastic, 1993.
Qualey, Marsha. *Revolutions of the Heart.* Houghton Miffllin, 1993.
Rendell, Ruth. *The Crocodile Bird.* Random House, 1993.
Reynolds, Marilyn. *Detour for Emmy.* Morning Glory Press, 1993.
Rinaldi, Ann. *In My Father's House.* Scholastic, 1993.
Roberson, Jennifer. *Lady of the Forest: A Novel of Sherwood.* Zebra Books, 1992.
Rochman, Hazel. *Who do You Think You Are? Stories of Friends and Enemies.* Little Brown, 1993.
Ruby, Lois. *Miriam's Well.* Scholastic, 1993.
Sleator, William. *Oddballs.* Dutton, 1993.
Smith, Wayne. *Thor.* St. Martin's Press, 1992.
Staples, Suzanne F. *Haveli.* Knopf, 1993.
Sutcliff, Rosemary. *Black Ships Before Troy: The Story of the Iliad.* Delacorte, 1993.
Sweeney, Joyce. *The Tiger Orchard.* Delcorte, 1993.

Tamar, Erika. *Fair Game.* Harcourt Brace, 1993.
Taylor, Theodore. *Timothy of the Cay.* Harcourt Brace, 1993.
Temple, Frances. *Grab Hands and Run.* Orchard Books, 1993.
Van Der Rol, Ruud. *Anne Frank: Beyond the Diary--A Photographic Remembrance.* Viking, 1993.
Vick, Helen Hughes. *Walker of Time.* Harbinger House, 1993.
Volavkova, Hana. *I Never Saw Another Butterfly...Children's Drawings and Poems from Terezin Concentration Camp, 1942-1944.* Schocken Books, 1993.
Walker, Kate. *Peter.* Houghton Mifflin, 1993.
Watson, Larry. *Montana 1948.* Milkweed, 1993.
Weaver, Will. *Striking Out.* HarperCollins, 1993.
Wittinger, Ellen. *Lombardo's Law.* Houghton Mifflin, 1993.
Wolff, Virginia Euwer. *Make Lemonade.* Henry Holt, 1993.
Yep, Lawrence. *American Dragons: Twenty-five Asian American Voices.* HarperCollins, 1993.

1994 ALA/YALSA Recommended Books for Reluctant Young Adult Readers

Angelou, Maya. *Life Doesn't Frighten Me.* Stewart, Tabori & Chang, 1993.
Bauer, Marion Dane. *Taste of Smoke.* Clarion, 1993.
Bernotas, Bob. *Spike Lee, Filmmaker.* Enslow, 1993.
Biesty, Stephen. *Stephen Biesty's Incredible Cross-Sections.* Knopf, 1992.
Block, Francesca Lia. *Missing Angel Juan.* HarperCollins, 1993.
Bode, Janet. *Death is Hard To Live With.* Delacorte, 1993.
Bradenburg, Jim. *To the Top of the World.* Walker, 1993.
Coman, Carolyn. *Tell Me Everything.* FSG, 1993.
Cooney, Caroline. *The Stranger.* Scholastic, 1993.
Deuker, Carl. *Heart of a Champion.* Little Brown, 1993.
Dolan, Ellen. *Susan Butcher and the Iditarod Trail.* Walker, 1993.
Feelings, Tom. *Soul Looks Back in Wonder.* Dial, 1993.
Fleischman, Paul. *Copier Creations.* HarperCollins, 1993.
Godfrey, Martyn. *Please Remove Your Elbow From My Ear.* Avon, 1993.
Gordon, John. *The Burning Baby and Other Ghosts.* Candlewick, 1993.
Grant, Cynthia. *Uncle Vampire.* Atheneum, 1993.

Groening, Matt. *Bart Simpson's Guide to Life.* Harper Collins, 1993.
Hoffius, Stephen. *Winners and Losers.* Simon & Schuster, 1993.
Janeczko, Paul. *Stardust Otel.* Orchard, 1993.
Jennings, Paul. *Unmentionable! More Amazing Stories.* Viking, 1993.
Kindl, Patrice. *Owl in Love.* Houghton Mifflin, 1993.
Klass, Sheila S. *Rhino.* Scholastic, 1993.
Kuklin, Susan. *Speaking Out: Teenagers Talk on Race, Sex and Identity.* Putnam, 1993.
Lance, Kathryn. *Going to See Grassy Ella.* Lothrop, 1993.
Lavies, Blanca. *A Gathering of Garter Snakes.* Dutton, 1993.
Levitin, Sonia. *The Golem and the Dragon Girl.* Dial, 1993.
Levy, Barrie. *In Love & in Danger.* Seal Press, 1993.
Lewin, Ted. *I Was a Teenage Professional Wrestler.* Orchard, 1993.
Lindsay, Jeanne. *Teen Dads: Rights, Responsibilities & Joys.* Morning Glory, 1993.
Lynch, Chris. *Shadow Boxer.* HarperCollins, 1993.
Matas, Carol. *Sworn Enemies.* Bantam, 1993.
Mattera, Joanne. *Glamour Dos and Don'ts Hall of Fame.* Villard, 1992.
McFann, Jane. *Free the Conroy Seven.* Avon, 1993.
Miklowitz, Gloria. *The Killing Boy.* Bantam, 1993.
Mullins, Hilary. *The Cat Came Back.* Naiad, 1993.
Murphy, Jim. *Night Terrors.* Scholastic, 1993.
Murrow, Lisa Ketchum. *Twelve Days in August.* Holiday House, 1993.
Napoli, Donna Jo. *The Magic Circle.* Dutton, 1993.
Nasaw, Johnthan. *Shakedown Street.* Delacorte, 1993.
Naylor, Phyllis. *Alice in April.* Atheneum, 1993.
Nottridge, Rhoda. *Care for Your Body.* Crestwood, 1993.
Paulsen, Gary. *Harris and Me.* Harcourt, 1993.
Perkins, Mitali. *The Sunita Experiment.* Little Brown, 1993.
Philbrick, Rodman. *Freak the Mighty.* Scholastic, 1993.
Pikey, Dav. *Dogzilla.* Harcourt, 1993.
_____. *Kat Kong.* Harcourt, 1993.
Putnam, James. *Mummy.* Knopf, 1993.
Qualey, Marsha. *Revolutions of the Heart.* Houghton Mifflin, 1993.
Simon, Seymour. *Wolves.* HarperCollins, 1993.

Sleator, William. *Oddballs.* Dutton, 1993.
_____. *Others See Us.* Dutton, 1993.
Staples, Donna *Arena Beach.* Houghton Mifflin, 1993.
Stearns, Michael. *A Wizard's Dozen.* Harcourt, 1993.
Tanaka, Shelley. *The Disaster of the Hindenburg.* Scholastic, 1993.
Tennyson, Jeffrey. *Hamburger Heaven.* Hyperion, 1993.
Vande Velde, Vivian. *Dragon's Bait.* Harcourt, 1993.
Verhoeven, Rian. *Anne Frank: Beyond the Diary.* Viking, 1993.
Walker, Kate. *Peter.* Houghton Mifflin, 1993.
Wesley, Valerie W. *Where Do I Go From Here?* Scholastic, 1993.
Westall, Robert. *The Stones of Muncaster Cathedral.* FSG, 1993.
Wilkinson, Brenda. *Definitely Cool.* Scholastic, 1993.
Wittlinger, Ellen. *Lombardo's Law.* Houghton Mifflin, 1993.
Wolff, Virginia Euwer. *Make Lemonade.* Holt, 1993.

OTHER GOOD READS

Fiction/Nonfiction by Genre/Subject

Biography

Andronik, Catherine M. *Kindred Spirit: A Biography of L. M. Montgomery Creator of Anne of Green Gables.* Atheneum, 1993.

Faragher, John Mark. *Daniel Boone: The Life and Legend of an American Pioneer.* Holt, 1992.

Boone, a wilderness pioneer, politician, mythical hero comes to life in this well done biography. Faragher provides little known information about frontier life and the westward expansion.

Harrison, Barbara. *Twilight Struggle: The Life of John Fitzgerald Kennedy.* Lothrop/Morrow, 1992.

A balanced portrait of a legend. Includes photographs, sources for further reading, a chronology of personal and world events, source notes, and index.

Johnson, Earvin "Magic" *My Life.* Random, 1992. Ghosted by William Novak.

Van Der Rol, Ruud. *Anne Frank, Beyond the Diary: A Photographic Remembrance.* Viking, 1993.

Williams, Donna. *Nobody Nowhere: The Extraordinary Autobiography of an Autistic.* Times Books/Random, 1992.

Details the world of an autistic woman from childhood to adult. Provides intimate details about relationships with family, friends and lovers.

Ethnic

Bedford, Simi. *Yoruba Girl Dancing.* Viking, 1992.

A young Nigerian girl is sent to an English boarding school where she is the only black student. A poignant, touching story of a valiant spirit.

Crew, Linda. *Children Of The River.* Dell, 1991.

Sundara is torn between loyalty to her Cambodian family, refugees from horror, and the love she is beginning to share with Jonathan, a boy from her high school in Oregon.

Guy, Rosa. *The Music Of Summer.* Doubleday, 1992.
Sarah is having a miserable summer. Her friends snub her because she is poorer and darker skinned than they are, and they ridicule her artistry at the piano. And so Sarah falls in love with a young man who appreciates her. Or does he?

Huong, Duong Thu. *Paradise of the Blind.* tr. from Vietnamese by Phan Huy Duong & Nina McPherson. Morrow, 1993.
Banned in Vietnam, this novel tells the story of a young girl who tries to find out why her father disappeared from her village. The beauty and sensory delights of this unique land are contrasted with the grim realities of the politics of its post-civil war period.

Jones, Edward P. *Lost in the City.* Photographs by Amos Chan. Morrow, 1992.
Short stories featuring African-American protagonists, ages 8 to 80, who meet life headon in Washington, D.C.'s streets and tenements. Haunting black and white photos add to the atmosphere of this evocative, gritty collection.

Gay/Lesbian

Block, Francesca Lia. *Witch Baby.* HarperCollins, 1991.
Block, Francesca Lia. *Missing Angel Juan.* HarperCollins, 1993.
Durant, Penny Raife. *When Heroes Die.* Atheneum, 1992.
Garden, Nancy. *Lark in the Morning.* Farrar, 1991.
Gleitzman, Morris. *Two Weeks with the Queen.* Putnam, 1991.
Greene, Bette. *The Drowning of Stephen Jones.* Bantam, 1991.
Levy, Marilyn. *Rumors and Whispers.* Fawcett, 1990.
Maguire, Jesse. *Getting It Right.* Ivy/Ballantine, 1991.
Sweeney, Joyce. *Face the Dragon.* Delacorte, 1990.
Walker, Paul Robert. *The Method.* Gulliver/HBJ, 1990.
Wieler, Diana. *Bad Boy.* Delacorte, 1992.
Woodson, Jacqueline. *The Dear One.* Delacorte, 1991.

History

Cohen, David. America: *Then and Now.* HarperCollins, 1992.

A fascinating contrast of photographs of contemporary scenes with old photos and daguerreotypes of similar scenes of the past.

Detzer, David. *An Asian Tragedy: America & Vietnam.* Millbrook, 1992.

History of Vietnam and the war with index and bibliography.

Frost, Elizabeth. *Women's Suffrage in America* (Eyewitness History Series). Facts on File, 1992.

A fascinating resource on history and women. Well organized, primary source material, fascinating reading. Expensive, but will serve both youth and adult collections. Good biographical information and extensive bibliography.

Josephy, Alvin M., Jr., ed. *America in 1492: The World of the Indian Peoples Before the Arrival of Columbus.* Knopf/Random, 1992.

Chronicles of Indian life in 1492, in both North and South America. Documents cultures rich in tradition, history, and learning.

Katcher, Philip. *The Civil War Source Book.* Facts on File, 1992.

For assignments or pleasure reading. Captures the imagination and supplies the details on everything about the Civil War from battles to buttons.

Olmert, Michael. *Smithsonian Book of Books.* Smithsonian Books, 1992.

A highly readable volume with great illustrations. An outstanding resource for any age.

Vogel, Ilse-Margaret. *Bad Times, Good Friends.* Harcourt, 1992.

Personal account of World War II experiences of the author and friends in Nazi Germany.

The Wild West. Warner Books, 1993.

An excellent historical resource containing hundreds of period photographs, letters, diary entries, and artifacts. A companion to the TV miniseries about the Wild West.

Historical fiction

Clapp, Patricia. *Constance: A Story of New England.* Morrow, 1991.

High-spirited Constance skips off the Mayflower and lands on Plymouth Rock. Can she help it if the young Pilgrims fight duels over her?

Feder, Harriet K. *Mystery in Miami Beach: A Vivi Hartman Adventure.* Lerner, 1992.

A mystery involving the Nazi Germans during World War II and present day Miami, Florida. Based on actual experiences of Holocaust survivors.

Forman, James D. *Prince Charlie's Year.* Macmillan, 1991.

In 1745, Colin and his father join the other Highland Scots following Bonnie Prince Charlie into war with England, a war to win back the throne.

Hansen, Joyce. *Which Way Freedom?* Avon, 1992.

Obi escapes from slavery during the Civil War, joins a black Union regiment, and soon is fighting at Fort Pillow, Tennessee. Although Obi is a fictional character, his story is true, 200,000 black soldiers fought in the Civil War.

Hendry, Frances Mary. *Quest For A Maid.* FS&G, 1992.

Feisty Meg and her friends sail with the Scottish court to Norway, to fetch the Maid of Norway as a bride for their prince. Celtic myths entwine with history in a tale that brings medieval Scotland to fierce, joyous life.

Kassem, Lou. *Listen For Rachel.* Avon, 1992.

Rachel and her grandparents lead a tranquil life in the Appalachians until the Civil War breaks out. But the real conflict comes when Rachel falls in love--with a captain in the Union Army.

McGraw, Eloise. *The Striped Ships.* Macmillan, 1991.

When William of Normandy invades England in 1066, Juliana's home and family are completely destroyed. A Saxon slave to the conquering Normans, she begins to seek meaning in her ordeal by joining the women who are creating what will be one of the greatest masterpieces of medieval art: the Bayeux Tapestry, which tells the story of the invasion.

Magorian, Michelle. *Not A Swan.* Harper, 1992.
Set in World War II England, sisters sent to the countryside for their safety end up alone and fending for themselves. For the mature YA reader.

Humor

Manes, Stephen. *Comedy High.* Scholastic, 1992.
High school will start in a newly remodeled hotel/casino in Carmody, a small gambling town in Nevada. One of the courses offered will be Comedy Arts, in which 15-year-old Ivan plans to enroll. A humorous, corny, satirical story about the school, residents, and tourists of Carmody.

Poetry

Duffy, Carol Ann. *I Wouldn't Thank You for a Valentine: Poems for Young Feminists.* Holt, 1994.

Janeczko, Paul B., comp. *Looking for Your Name: A Collection of Contemporary Poems.* Jackson/Orchard, 1993.
Assemblage of intense, hard hitting poems on AIDS, war, environmental pollution, child abuse, cruelty to animals, and other serious subjects. A thought provoking, rich collection.

Romance

Busselle, Rebecca. *A Frog's Eye View.* Orchard, 1990.
This was supposed to be their summer, Neela thought, seeing Nick and Alberta singing together. The closest Neela can get to him now is through photo after photo after photo of the boy she still loves.

Caseley, Judith. *Kisses.* Knopf, 1992.
There all kinds of kisses, Hannah is discovering: boring, messy, scary, and kind of sparkly.

Clements, Bruce. *Tom Loves Anna Loves Tom.* FS&G, 1990.
When you're in love, Tom decides, the simplest actions are sweet. When they sit on the porch step, Tom puts his hand on Anna's shoe, and she wriggles her toes to say I love you.

Hahn, Mary Downing. *The Wind Blows Backward.* Clarion, 1993.
A romantically intense novel about high school seniors. Discreet but sexy love scenes. Serious themes of suicide and depression are interwoven.

Hermes, Patricia. *Be Still My Heart.* PB, 1991.
Alison likes David, but he's going out with Leslie. Why does that nerd, Ronald, keep hanging around?

Koertge, Ron. *The Boy in the Moon.* Little, 1990.
Of all the weird things, Nick thinks, he's falling in love with his best friend, good old Freida!

McKinley, Robin. *Beauty.* HarperCollins, 1993.
In this retelling of the classic tale of Beauty and the Beast, Beauty is a short, plain girl who loves to read and care for horses.

Ruby, Lois. *Miriam's Well.* Scholastic, 1993.
Romance comes to Miriam during her diagnosis of bone cancer and the court battle that ensues because of her fundamentalist Christian beliefs forbidding medical treatment. Issues of religion and civil rights, human growth through pain, skillfully presented.

Sonnenmark, Laura. *Something's Rotten In The State Of Maryland.* Scholastic, 1990.
Marie is content to be sort of pretty, sort of happy, sort of an okay student. Then she writes a play and finds herself caring about it a lot and maybe about Simon, the play's director.

Stine, R.L. *How I Broke Up With Ernie.* PB, 1990.
Will Amy ever get rid of Ernie so she can get to know Colin better? She thought they'd broken up.

Sutcliff, Rosemary. *Tristan And Iseult.* FS&G, 1991.

One of the world's greatest love stories comes to fierce, vibrant life in this retelling. For Tristan an Iseult, all that mattered was love--and death.

Taylor, Theodore. *The Weirdo.* Avon, 1993.
They call him The Weirdo, the 17 year-old boy who lives with his painter father in the North Carolina swamp. They say he looks like a monster, ever since the car crash burned his face. Samantha never dreamed they'd meet, nor that she would come to know a boy named Chip.

Science Fiction & Fantasy

Nonfiction

Guiley, Rosemary Ellen. *The Encyclopedia of Ghosts and Spirits.* Facts on File, 1992.
School Library Journal called this a "spook-tacular volume that provides comprehensive coverage of the spirit world...a reference book that's also a terrific read."

Fiction

deLint, Charles. *Dreams Underfoot.* Tor, 1993.
A fun tour of the world of fairies, goblins, ghosts and magic with Jilly, Geordie and their friends.

Levin, Betty. *Mercy's Mill.* Greenwillow/Morrow, 1992.
Time travel involving Mercy (Colonial period) and Jethro (underground railroad era), who travel to present day. They meet Sarah and her family who are restoring an old mill. Contains some witchcraft depicting a crow as a familiar. Well-written.

Reiss, Kathryn. *Dreadful Sorry.* Harcourt, 1993.
Time slip fantasy, spooky and satisfying, about present day and past life romance.

Sports & Recreation

Child, Greg. *Thin Air: Encounters in the Himalayas.* Dell, 1993.

Greene, Bob. *Hang Time: Days and Dreams with Michael Jordan.* St. Martin's, 1992.

Horrigan, Kevin. *The Right Kind of Heroes: Coach Bob Shannon and the East St. Louis Flyers.* Harper, 1992.

Miller, Faye Young. *Winning Basketball for Girls.* Facts on File, 1992.
Basketball basics explained in a concise style.

Suicide

Mori, Kyoko. *Shizuko's Daughter.* Holt, 1993.
A mother's suicide and its effects on her daughter over the next several years are chronicled through the stages of grief, survival and understanding in the setting of a traditional Japanese family. The tensions between the characters and the delicate observations on human nature move the reader beyond cultural boundaries to personal experience.

Survival

Cottonwood, Joe. *Danny Ain't.* Scholastic, 1992.
Danny lives in a run down trailer in California with his father who is suffering from post-traumatic stress syndrome from the Vietnam war. After his father suffers a breakdown and is taken to a VA hospital, Danny must survive on his own.

Newton, Suzanne. *M.V. Sexton Speaking.* Puffin, 1990.
M.V. has lived with her great-aunt and great-uncle for ten years and still does not understand them, or her dead parents. But during her sixteenth summer she learns about herself.

GOOD LOOKS

1993 ALA/YALSA Selected Films and Videos for Young Adults

Black Fly. Bill Pettigrew, prod. 5m, VHS. National Film Board of Canada, 1991.
Wade Hemsworth's 1949 song accompanies this animated short which tells the story of a man who goes to work on a survey team in North Ontario. He feels tormented to death by black flies. Unable to escape the black flies, he leaves the area when his work is done knowing that if he does not, the insects will be "picking his bones."

Circle Of Fear. 25m, VHS. Landmark Films.
In competing for the attention of a girl in his class, Danny becomes involved with a gang who assault others for kicks. Suspense builds as he tries to avoid participating in the violence, then awaiting the verdict when he is arrested for an attack.

Degrassi Talks: Sexuality. Playing With Time Productions, prod. 30m, VHS, $95.00. Direct Cinema, 1992.
Degrassi High stars interview teens on topics ranging from the awkwardness of puberty to wet dreams and first periods, to awakening sexuality. The latter includes both heterosexual and homosexual attraction. These interviews are frank, honest and represent a cross-section of Canadian teens.

Frog Girl: The Jennifer Graham Story. Eagle/Horowitz Productions, Inc., prod. 44m, VHS. Churchill Media.
Based on ethical beliefs, Jennifer refuses to dissect a frog in her high school biology class. When the school refuses to offer her an alternative to dissection, Jennifer fights for her beliefs, all the way to the California legislature. Based on a true story of one girl's strong stance in support of her beliefs.

It Won't Happen To Me. 13m, VHS, $50.00. Kaiser Permanente. **FREE.**
This interview with a young mother who has learned she and her daughter are HIV positive is powerful in its honesty. Having contracted the AIDS virus from unprotected sex during

her teens, she wants her story to be a warning that might save lives. Free to schools, libraries, churches and other community based organizations. Write to K. Gonnerman, Kaiser Permanente, Audio-Visual Services, 825 Colorado Blvd., Suite 319, Los Angeles, CA 90041.

Last Breeze Of Summer. 30m, VHS. Carousel Film & Video, 1991.

In 1957 Lizzie Davis faces down the animosity of her teacher and classmates to become the first black student to attend high school in Ranford Texas. An all-star cast bring to life this personal civil rights struggle.

Logan Challenge. Chameleon Television, Ltd. 58m, VHS. Mystic Fire Video, 1991.

This adventure film contrasts two ascents of Mt. Logan in the Yukon Territory. Vintage footage shows the struggles of the original team of mountaineers who conquered the mountain in 1925. In 1990 three men attempted the same ascent using sled dog teams. Although only one man reaches the peak, men and dogs triumph once again in this gripping adventure.

Lump, The. David Verrall, prod. 7m, VHS. National Film Board of Canada, 1991.

Done in recyclomation, animation using recycled materials, this biting political and social satire details through song the life of George. He is an unpopular, unattractive and short man. After a lump grows out of George's head and turns into a second more handsome head, George becomes very popular. He enters politics and is elected ruler of his country. Due to political corruption, the people revolt and George and his advisors are beheaded. Luckily, George looses his lump and is back where he started, with only one head, unpopular, unattractive and short.

Mona Lisa Descending A Staircase. Jean C. Gratz, prod. 7m, VHS, $195. Pyramid Film & Video, 1992.

Swirling lines blend and change to form fifty-five works of art--a mini tour of Modern Art from Van Gogh to Warhol--with clay painting animation and lively music.

Mutzmag: An Appalachian Folktale. Tom & Mimi Davenport, prod. 53m, VHS, $89.00; 16mm, $550. Davenport Films, 1992.
Mutzmag uses her resourcefulness to outwit a witch and ogre, earning a cash reward in the process from a wealthy couple. This somewhat gruesome adaption of an American trickster tale is one of the few featuring a female as the central character. It is very faithful to its source.

Time For Justice (America's Civil Rights Movement). Charles Guggenheim, prod. 38m, VHS, $25.00. Teaching Tolerance.
The first part of a documentary film series. This video with teaching guide presents the civil rights movement from 1954 to 1965 using photographs and the voices of the participants to tell the story.

T. J.'s Rights. 18m, VHS. Film Ideas.
Thomas Jefferson Davis is outraged to learn that his favorite book, *To Kill A Mocking Bird*, has been removed from his school library because some parents objected to it. After a brief lesson on the Bill of Rights and some frantic research, T.J. speaks out at a school board meeting and successfully defends his right to read.

Testing Dirty. 47m, VHS, $395. Barr Films.
When a high school institutes random drug testing, an innocent athlete tests positive because of a cold medication in his system. The testing skips over an abuser who later dies of an overdose. These events force the parents and school board to reexamine their approach to eliminating drug abuse.

Time Out: The Truth About AIDS And You. Arsenio Hall, prod. 42m, VHS, $8.50. Paramount, 1992.
Co-hosted by Magic Johnson and Arsenio Hall, this video reaches teens with information about HIV and AIDS. It includes means of transmission, testing, safer sex using condoms, facts and statistics. Paula Abdul, Color Me Badd, Luke Perry and others in special appearances warn teens of the dangers of HIV and AIDS in public service announcement format and rap.

Tuskegee Airman. Larry Varas for WCBS-TV, prod. 23m, VHS, $200. Carousel Film & Video, 1992.

Men of this all black Air Force pilots unit tell what is was like to train and fight together in WWII under segregation. Despite the racism they faced during and after returning from war, their outstanding record and later achievements are a triumph.

Welcome To The Monkey House: All The Kings Horses. Atlantis Films, prod. 25m, VHS. Beachon Films, 1991.
Adapted from a Kurt Vonnegut, Jr. story, *All The Kings Horses* tells the story of a bizarre chess game. American Ambassador Kelly and his entourage are captured by Central American rebels. To win their freedom, Kelly is forced to play a game of chess with the leader. The pieces are Kelly's family and aides. Each lost piece is taken out and shot as the story builds to a surprising climax.

1994 ALA/YALSA Selected Films and Videos for Young Adults

Blind Geronimo and His Brother. Carousel Film & Video. 30 min. $200.
Based on a short story by Arthur Schnitzler. About Geronimo, a musician accidently blinded by his brother Carlo, and Carlo's efforts to prove his love for his brother.

Boy Soldiers. Direct Cinema. 48 min. $95.
In pre-World War I Australia, 14 year old Will Barnes is sentenced to a brutal military camp after he refuses, on ethical grounds, to register for compulsory military service. From the More Winners Series, this film shows a young teen who stands up for his beliefs despite the harsh consequences.

Clean Water. Schlessinger Video Productions. 30 min. $39.95.
Former MTV host Kevin Seal presents this fascinating look at water pollution problems and their solutions. Teens offer scientific facts concerning pollution and demonstrate ways individuals can make a difference.

Etiquette: Fundamental Restaurant Etiquette. Creative Educational Video. 17 min. $79.95.

A fast paced video packed with practical scenes illustrating proper behavior in various restaurant situations. An enthusiastic teen narrator introduces and reviews each situation.

Gay Youth. Filmakers Library. 40 min. $295.
The emotional challenges of being gay and lesbian are explored through interviews with gay and lesbian teens. A prominent feature of the film is a portrait of Gina Gutierrez, a recipient of the Bobby Griffith Memorial Scholarship, a 20 year old gay man who committed suicide.

He's So fine. Media Inc. 25 min. $325.
Danny and his high school buddies think its fine fun to harass the girls until, in a dream, Danny wakes to a world in which the girls make the moves and guys are the victims. This look at sexual harassment makes its points with humor.

Just For Fun. Direct Cinema. 24 min.
While spending the summer with his gay brother, Justin is invited to have a little fun with the guys from school. When he realizes that the idea of fun is really gay bashing in the park and his brother becomes a victim of that fun, Justin is presented with a dilemma. He faces the difficult choice of turning his friends in to the police and regaining his brother's trust or keeping their friendship by not informing on them. The situations and characters depicted make this a very good discussion piece.

Marilyn Hotchkiss' Ballroom Dancing & Charm School. Carousel Film & Video. 30 min. $200.
Boys will be boys, until their mothers sign them up for Marilyn Hotchkiss' School. Set within the nostalgic backdrop of the early 1960s, this is a "Wonder Years" like film, the universal coming of age story of boy likes girl played out in fact and fantasy.

Model Perfect. Direct Cinema. 24 min. $150.
In an episode from the television series "Ready or Not", Amanda enters a model search and then begins to starve herself to look more like a model. After Amanda learns that she has not been chosen by the modeling agency and she passes out during swim practice, her best friend helps her realize that

good eating habits and a healthy body image are more important than looking like a model.

Out of Bounds: Teenage Sexual Harrassment. Coronet/MIT Film & Video. 19 min. $350.
Two high school girls working with a local male rock band are sexually harrassed by the members of the band. Factual advice about how to deal with the harassment is presented throughout the story.

Punk. Carousel Film & Video. 30 min. $200.
This is a dramatic and distrubing study of inner city youth. Punk introduces us to 9 year old Dominic as he struggles to grow up in a dysfunctional family. His life is complicated by an ex-con who talks about what being a punk is and the sexual advances of an older man. How Dominic deals with these is a violent and shocking story, a film of great power detailing the life of a youth in poverty.

Real People: Teens Who Choose Abstinence. Sunburst Communications. 29 min.
Teens who have chosen abstinence from sexual intercourse discuss the reasons for their decision and offer techniques for resisting peer pressure. Through group discussions, role-playing and class presentations, the teens show how this choice has affected their lives.

Sour Death Balls. Carousel Film & Video. 5 min. $50.
A collection of adults and children are presented experiencing their first taste of sour death ball candy in this witty non-verbal short.

Troubled Waters: Plastic in the Marine Environment. Bullfrog Films. 29 min. $195.
This video explores the effects of plastic waste on our environment and shows alternatives to waste pollution. It addresses the dangers of plastic waste on marine life and the effect on those who rely on the ocean to fill a variety of needs. A study guide accompanies the video.

Withstanding Ovation. Fanlight Productions. 24 min. $195.

A high school senior and a college freshman both born with severe congenital limb deformaties face their physical challenges with courage and confidence.

OTHER GOOD LOOKS

On drug abuse

If You Change Your Mind. National Clearing House on Alcohol and Drug Information. 32 min. FREE.

Produced entirely by eighth graders at the Eastern Intermediate School (Maryland), the video explains how cocaine affects brain functions and discusses biomedical research. The video, which won a 1992 CINE award for excellence in video production, is accompanied by a teacher's guide and a four-color, 16 page brochure of hands-on activities for students. Available free from National Clearning House on Alcohol and Drug Information, 11426-28 Rockville Pike, Suite 200, Rockville, MD 20847-2345.

On drinking and driving

Forever Young. Bridgestone Multimedia Group. 27 min. $14.97.

A dramatic story, based on a true event, about a teenager with everything--looks, personality, scholarship, family, friends, and girlfriend--who drove while drunk and ended his life. The story centers on the effects the teen's death had on his friends. Available from Bridgestone Multimedia Group, 1979 Palomar Oaks Way, Carlsbad, CA 92009.

Impact. 16 min. Noodlehead Network. $39.95.

This video on drinking and driving was produced by kids for kids, students at the Middlebury Union High School in Vermont, following a rash of drunken driving fatal accidents (five in one year) in their community. Powerful statements presented by the students themselves and doctors, wrecker service drivers, and survivors. A guide accompanying the film provides stimulus for discussion. Public performance rights granted with sale. Available from Noodlehead Network, 107 Intervale Ave., Suite A, Biurlington, VT 05401.

On AIDS

About AIDS. 15 min. Videolearning Systems. $125.

AIDS in Your School. 23 min. Perennial Education, Inc., 1992. (#1202) $320.

It Won't Happen To Me. 13 min. Kaiser Permanente, 1992. Free to schools and libraries.

Spread the Word: Teens Talk to Teens About AIDS. 25 min. Human Relations Media, 1991. (#930-VS) $169.

Teens and AIDS: Real People, Real Stories. 20 min. Alfred Higgins Productions, 1993. $295. (Preview available.)

Teens Talk AIDS. 29 min. PBS Video, 1991. (#TTAA-000) $59.95.

Time Out: The Truth About AIDS, HIV, and You. 42 min. Paramount Home Video, 1992. $8.50.

YOUNG ADULT SERVICE TITLES: For Librarians and Others Working with Young Adults - 1995 Edition

*** = Titles held by the State Library**

*Bodart, Joni R. *Booktalk! 5: More Selections from the Booktalker for All Ages and Audiences.* Wilson, 1993.

*Blostein, Fay. *Invitations, Celebrations: Ideas and Techniques for Promoting Reading in Junior and Senior High Schools.* Neal-Schuman, 1993.

**Bright Futures: Guidelines for Health Supervision of Infants, Children, and Adolescents.* Morris Green, MD, editor. National Center for Education and Maternal and Child Health, 1994.

*Callister, Joann I. *Teenagers in Crisis: Not Alone.* Fithian, 1991.

*Carter, Betty. *Best Books for Young Adults: The Selections, the History, the Romance.* ALA,1994.

Colborn, Candy. *What Do Children Read Next: A Reader's Guide to Fiction for Children.* Gale, 1994.

*Cooper, Cathie H. *The Storyteller's Cornucopia.* Highsmith Press, 1992.

**Courtly Love in the Shopping Mall: Humanities Programming for Young Adults.* Susan Goldberg and Rolly Kent, eds. ALA, 1991.

*Denenberg, Dennis. *Hooray for Heroes! Books and Activities Kids Want to Share with Their Parents and Teachers.* Scarecrow Press, 1994.

**Directions for Library Services to Young Adults.* 2nd ed. ALA, 1993.

Edwards, Margaret A. *The Fair Garden and the Swarm of Beasts: The Library and the Young Adult.* Reprint ed. Commentary by Patty Campbell. ALA, 1994.

*Estell, Doug. *Reading Lists for College-Bound Students: Get A Head Start on College Success.* Prentice-Hall, 1993.

**Excellence in Library Services to Young Adults: The Nation's Top Programs.*

Mary K. Chelton, ed. ALA, 1994.

**Growing Up is Hard to Do: A Collection of Booklist Columns.* Sally Estes, ed. ALA, 1994.

*Harris, Robie H. *It's Perfectly Normal: Changing Bodies, Sex and Sexual Health.* Candlewick Press, 1994.

Herald, Diana. *Genreflecting.* CARL Corporation, 1994.

*Howard, Elizabeth F. *America as Story: Historical Fiction for Secondary Schools.* ALA, 1988.

**Kliatt Audiobook Guide.* Jean B. Palmer, ed. Libraries Unlimited, 1994.

*Kaywell, Joan F. *Adolescents at Risk: A Guide to Fiction and Nonfiction for Young Adults, Parents and Professionals.* Greenwood Press, 1993.

Khorana, Meena. *Africa in Literature for Children and Young Adults: An Annotated Bibliography of English-Language Books.* Greenwood, 1994.

*McIntire, Roger and Carol McIntire. *Teenagers and Parents: Ten Steps for a Better Relationship.* Human Resources Development Press, 1991.

**Many Faces, Many Voices: Multicultural Literary Experiences for Youth.* Manna, Anthony L. and Carolyn S. Brodie, editors. Highsmith Press, 1992.

Mathews, Virginia. *Library Services for Children and Youth: Dollars and Sense.* Neal-Schuman, 1994.

**Programming for Serving Children with Special Needs.* Cynthia Richey and the Library Service for Children with Special Needs Committee, eds. ALA, 1994.

Riechel, Rosemarie. *Reference Services for Children and Young Adults.* Shoestring Press, 1991.

*Rochman, Hazel. *Against Borders: Promoting Books for a Multicultural World.* ALA, 1993.

*Scales, Peter C. *A Portrait of Young Adolescents in the 1990s: Implications for Promoting Healthy Growth and Development.* Center for Early Adolescence, 1991.

Spencer, Pam. *What Do Young Adults Read Next: A Reader's Guide to Fiction for Young Adults.* Gale, 1994.

*Stinson, Kandi. *Adolescents, Family, and Friends: Social Support After Parents' Divorce or Remarriage.* Praeger, 1991.

**Teens: Are People Fussing at You to Eat Right?* Department of Health, Office of Public Health, 1993.

**Voices from the Future: Our Children Tell Us About Violence in America.* Susan Goodwillie, ed. Crown Publishers, 1993.

VOYA Reader. Dorothy M. Broderick, ed. Scarecrow Press, 1990.

*Walter, Virginia A. *War and Peace Literature for Children and Young Adults: A Resource Guide to Significant Issues.* Oryx Press, 1993.

*Wilson-Lingbloom, Evie. *Hangin' Out at Rocky Creek: A Melodrama in Basic Young Adult Services in Public Libraries.* Scarecrow Press, 1994.

Wurth, Shirley. *Books for You: A Booklist for Senior High School Students.* NCTE, 1992.

*Yesner, Bernice. *Developing Literature Based Reading Programs: A How to Do It Manual.* Neal-Schuman, 1993.

QUICK READS FOR YOUNG ADULTS: THE UNDER 100 PAGES LIST

by James Frey, St. Bernard Parish Library

Everywhere by Bruce Brooks.

Two boys perform a "soul switch" on a turtle to save the life of one of the boys' grandfather (70 pages).

Baby Blues by Hope Wurmfield.

Teenaged Annie makes a decision to give her baby up for adoption (71 pages).

Stinker from Space by Pamela F. Service.

Misfit space alien Tsynq Yr crashes in the Midwest, and must get back to his home planet (83 pages).

Ajeemah and His Son by James Berry.

Ajeemah and his son Atu are kidnapped in Africa and sold as slaves in Jamaica, never to see each other again (83 pages).

The Ghost Comes Calling by Betty Ren Wright.

Chad discovers that his family's new cabin is haunted (83 pages).

The Boy Who Owned the School by Gary Paulsen.

Jacob Freisten wants to get through high school anonymously, but Maria Tressor has other ideas (85 pages).

Time Fix and Other Tales of Terror.

Eight horror short stories (85 pages).

The Strange Case of the Reluctant Partners by Mark Geller.

Seventh-graders Elaine and Thomas write biographies of each other, and the results are surprising (88 pages).

Weetzie Bat by Francesca Lia Block.

The zany adventures of Weetzie Bat, a teenaged girl in Los Angeles (88 pages).

Missing May by Cynthia Rylant.

Twelve-year-old Summer searches for strength after the death of the

aunt who raised her (89 pages).

On My Honor by Marion Dane Bauer.
Joel and Tony dare to go swimming in the polluted Vermillion River, and tragedy results (90 pages).

Tracker by Gary Paulsen.
Thirteen-year-old John has second thoughts about killing a deer for food (90 pages).

Nightjohn by Gary Paulsen.
A slave girl named Sarny is taught how to read by Nightjohn, something which slaves are strictly forbidden to do (93 pages).

The Time Tree by Enid Richemont.
Rachel and Joanna meet Anne, a girl from another century (93 pages).

We Are All Guilty by Kingsley Amis.
Clive, a boy who lives in England, has trouble forgiving himself after a horrible act (93 pages).

The Stones of Muncaster Cathedral by Robert Westall.
Joe gets a job cleaning a gargoyle on the Muncaster Cathedral, and strange things begin to happen (97 pages).

Bull Run by Paul Fleischman.
Sixteen people describe their experiences during the first battle of the Civil War (102 pages).

The Winter Room by Gary Paulsen.
Eldon shares about stories his Norwegian Uncle David told him (103 pages).

Witch Baby by Francesca Lia Block.
The Los Angeles adventures of Witch Baby, the almost-daughter of Weetzie Bat (103 pages).

A Fine White Dust by Cynthia Rylant.
Thirteen-year-old Pete ponders his religious feelings (106 pages).

Murder in a Pig's Eye by Lynn Hall.
Sixteen-year-old Bodie plays detective to find the killer of a farmer's wife (116 pages).

Secrets by Alice McLerran.

An American boy named Mark decides to spy on his new Russian neighbors (119 pages).

I Hate Being Gifted by Patricia Hermes.

Sixth-grader KT is angry when she qualifies for the gifted and talented program (122 pages).

Your Move, J.P.! by Lois Lowry.

Twelve-year-old J.P. discovers that lying is not the best way to impress a girl (122 pages).

PUBLICITY

SAMPLE NEWS RELEASE

DATE:

SUBJECT:

RELEASE DATE:

CONTACT PERSON:

For the first time ever, young adults will have a reason to celebrate the Summer Reading Program at their local public libraries. The State Library of Louisiana is sponsoring a statewide Summer Reading Program for Young Adults and has selected as its theme BOOK BEAT! The _____ Library invites young adults to participate by joining the Summer Reading Program.

The program is designed to expose young adults to the unlimited resources that libraries have to offer through various activities and programs that have been planned for the summer months.

Programs and activities planned by the _____ Library include _____.

Registration for the Summer Reading Program begins _____. Call _____ for further information.

# # #

SAMPLE CABLE TV ANNOUNCEMENT

ATTENTION TEENS!

Sign up for BOOK BEAT

at your public library

Attend a dinner theatre, a sleep

over, write a teen magazine & more.

Sign up NOW!

###

Note: Some cable companies require a specific format for cable messages so be sure to check with each company that you will be dealing with. In this sample, the format requires messages to be no more than six lines in length and each line to contain no more than 32 characters. Each space and punctuation mark counts as one character. Each line should be centered.

SAMPLE LETTER TO SCHOOL PRINCIPALS AND LIBRARIANS

Date

Dear (Principal/Librarian):

The _____ Library will sponsor this summer BOOK BEAT, a new statewide teen reading program. It begins _____ at the _____ Library and continues through _____.

BOOK BEAT gives pre-teens and teens an opportunity to further develop the reading and library skills learned during the school year and to become familiar with the services available to them at their local public library.

I would appreciate your support in publicizing this program to young adults. I am enclosing an announcement for possible use in your school newsletter and also a public address system announcement. In addition, if school scheduling permits, I would be happy to talk to students in classrooms and/or at assemblies about the BOOK BEAT program.

Thank you very much for supporting the public library and its activities.

Sincerely,

SAMPLE SCHOOL NEWSLETTER ANNOUNCEMENT

As school closes for the summer, we hope that young adults will keep the door to reading open. The _____ Library will feature a Teen Summer Reading Program sponsored by the State Library of Louisiana. The theme for the summer program is BOOK BEAT.

BOOK BEAT will begin _____ and continue through _____. Scheduled events include _____ _____.

For details, call or visit the nearest branch of the _____ Library.

###

SAMPLE SCHOOL PUBLIC ADDRESS SYSTEM ANNOUNCEMENT

Hey teens, if you want a challenge this summer, listen up! The _____ Library is featuring a Teen Reading Program called BOOK BEAT. BOOK BEAT will feature fun activities, special programs, and workshops including _____ _____.

BOOK BEAT will begin _____ and continue through _____. For details, call or visit the nearest branch of the _____ Library. Join in the fun activities, learn some neat new things and win prizes! Join BOOK BEAT at the _____ Library

###

SAMPLE LETTER REQUEST FOR INCENTIVES

Dear (merchant),

Summer is quickly approaching and the _____ Library is gearing up for the crowds of children who will be attending programs and using the library's services. This summer the library will be making a special effort to reach more teenagers or young adults in our community. As a successful businessman in the community [with a strong teen clientele], your interest and involvement in this program will help to bring teenagers into the library.

The _____ Library has a very successful Summer Reading Program for the parish's elementary school children. The library sees thousands of children throughout the summer who join the program for the joy of reading and to reinforce skills learned during the school year. The library would like to start a similar program for the teenagers of this parish.

The statewide program, already designed, is called BOOK BEAT. Through BOOK BEAT teenagers will be able to attend workshops, volunteer in the library, engage in entertaining activities, and participate in informative programs, all while being encouraged to read. BOOK BEAT will run from _____ to _____.

To help encourage young adults to read, I am asking if your business would like to donate incentives [specify here what you are asking for--free product, discount coupons, monetary support, etc.] for the BOOK BEAT program. Publicity materials about the program will be distributed throughout the parish, and all donors will be listed as sponsors. Help the teenagers in our community "rock to the beat of books," by becoming a BOOK BEAT sponsor.

If you would like, I will be happy to talk to you in greater detail about the rewarding young adult program that the library is offering this summer. Thank you for your consideration of this matter.

Sincerely,

SAMPLE LETTER TO DIRECTORS OF YOUTH CLUBS AND ORGANIZATIONS

Dear Director,

Summer will soon be here and many teenagers will be seeking fun things to do. The _____ Library is pleased to offer BOOK BEAT--a Teen Summer Reading Program. This is the very first summer for a state wide program which offers reading activities on a teen level. We feel that it is important to help teens understand that though they might have outgrown certain things from grammar school, they do not outgrow the library and reading. Reading and library activities are fun at any age.

We are seeking the (club or organization's name) help in spreading the news about our Teen Summer Reading Program. I would be more than happy to come and speak to your group about the program and the fun activities planned. Flyers advertising our activities are included with this letter.

For more information and to schedule a time for me to speak to your organization, you may contact me at (phone number).

Thank you for your help.

Sincerely,

Enclosures

SAMPLE PUBLIC SERVICE ANNOUNCEMENTS

PSA 1:

Hey Dudes and Dudettes! Do you want to know how to have a rocking good time? Come on down to the _____ Library and get the beat, THE BOOK BEAT. Join the Summer Reading Program for Teens. Cool activities and fun things to do will be going on all summer. Read a certain number of books this summer and receive a prize.

For further information, contact the _____ Library at _____ (phone number).

###

PSA 2:

Hey Dudes and Dudettes! Be cool and get with the beat, THE BOOK BEAT, the _____ Library's Summer Reading Program for Teens. Fun activities that insure a rocking good time will be going on all summer. Read a certain number of books and receive a certificate and other awards. So, teens, impress your parents and have a good time at the same time. Contact the _____ Library at _____ (phone number).

###

PSA 3:

Want to be a part of a new summer adventure? Check out BOOK BEAT at the _____ Library. Young adults between the ages of _____ and _____ are invited to participate in this all new statewide Teen Reading Program beginning _____. Fun activities will be offered and prizes and incentives awarded. Register now for BOOK BEAT by calling or visiting any branch of the _____ Library.

###

PSA 4:

Young adults will want to be a part of the BOOK BEAT at the _____ Library this summer. BOOK BEAT is a special summer long Young Adult Reading Program just for teens. Workshops, contests, movies, music, and prizes will be included in regular programs for those entering seventh grade through twelth grades.

For more details and to register, call the _____ Library at _____ (phone number).

###

PSA 5:

Listen to the beat at the library! There will be a new sound at the _____ Library this summer. Young adults entering seventh grade and above will be eligible to participate in BOOK BEAT, a Young Adult Reading Program.

For information about workshops, contests, movies, how to participate and win prizes, contact _____ Library at _____(phone number).

###

Hints for Approaching Donors

by Cathy Richard, Lafourche Parish Library

TYPES OF COUPONS:

1. Fast food coupons for free items such an hamburgers, French fries, cold drinks, ice cream, ice cream cones, cookies, etc.

2. Grocery stores for free items such as bakery cookies, candies, etc.

3. Entrance and game coupons for free admission into the movies, the skating rink, for bowling games, etc.

4. Gift certificates

PLACES TO CONTACT FOR COUPONS:

1. Fast food restaurants such as Burger King, McDonald's, Taco Bell, Wendy's, Dairy Kool, Rally's, Pizza Hut, Little Caesar's, and other popular local establishments.

2. Grocery store chains such as Delchamps, Winn Dixie, The Real Superstore, Schwegmann's, Rouse's, etc.

3. Movie theaters, skating rinks, bowling alleys, the mall, beauty shops, etc.

HOW TO MAKE CONTACT WITH ESTABLISHMENTS:

1. BY PHONE

Make a phone bank of all possibilities with space to write notes about each call. Tell the person who answers the phone who you are, what library you represent, what you do, and the purpose of the call. Ask for the name of the person who works on promotional programs. Write the person's name down and jot down any information that is noteworthy. Tell about and "sell" the person on your program. Let him/her know the benefit it will be to his/her business in bringing in more cus-

tomers, what it will mean to the young adults who receive these incentives, and what it will mean to the library and the community. Point out that young adults almost always want their friends to accompany them so that when they come in to redeem a coupon, their friends will come in with them and money will be spent by more people for more items. Inform this person that recognition will be given to the business in as many places as you can possibly do so (in local newspapers and newsletters, by posters, word of mouth, etc.). Work with this person as much as possible. If there is a problem with printing coupons, offer to make them yourself. If printing coupons yourself, tell them that you will bring a draft copy for approval before issuing coupons to young adults. To make things easier for future reference, review your phone bank and eliminate any business that does not participate.

2. BY MAIL

Write a letter to as many businesses in your community that could possibly participate in your program. Create a letter on your letterhead. Explain your plan as clearly as possible. Avoid sending form letters as they convey negative messages to the recipient. Instead, develop the generic letter (see sample which follows), then customize it according to the recipient's business, and personalize it by addressing it specifically to the recipient. Sign each letter individually as well. Form letter signatures or rubber stamp signatures are a turnoff--they give the impression that the recipient is not important enough to receive a personal letter and/or a personal signature.

3. IN PERSON

Some people prefer a direct person-to-person approach. If this is the case, call to schedule an appointment at the contact person's convenience. Be fully prepared to sell your idea and answer any questions. Follow from the "Tell and Sell" instructions that appear in contacts by phone (Number 1, above) with the exception that this time the contact is face to face. Work with the contact person as much as possible in order to create a good rapport.

NOTE: Provide to prospective donors samples of art work and/or materials connected with the proposed program or project. Include the materials when soliciting donations by mail, take them along when making personal contacts, and mail them to persons contacted by phone.

CHECKLIST

1. Be prepared. Have a complete grasp of the project and what you want from the donor. Have written information on the project and sample materials.

2. Be pleasant. Radiate a competent image, but do not over-do.

3. Be ready. Allow plenty of time to approach alternative sources if first contacts do not contribute.

SAMPLE LETTER REQUEST FOR INCENTIVES

by Cathy Richard, Lafourche Parish Library

xxxxxxxxxxxxxxxxx

xxxxxxxxxxxxxxxxx
xxxxxxxxxxxxxxxxx
xxxxxxxxxxxxxxxxx

Dear Sir/Madam:

Throughout the state, Louisiana's young adults are invited to their local public library to participate in special summer programs which are sponsored by the State Library of Louisiana and your local public library. This year's theme is Book Beat: Face It--Be Somebody, Read!

These special summer programs are designed to foster an enjoyment of books, reading, and library use through youth-oriented library programs and activities.

Each year, members of the business community support the library's summer programs by donating coupons for free entrance into the skating rink and the bowling alley, or by donating coupons for free fries, drinks, hamburgers, ice cream, or the like. Businesses like Burger King, Rally's, Western Sizzlin', Taco Bell, Delchamps, Aggie's Skateland, Wheels-R-Rollin', and the Gator Bowl participate in this project. Their coupons are given to young adults as incentives after they have read a certain number of books. Young adults are either taken to these businesses by their families, or they take friends along to redeem their coupons. Family members and friends usually spend money just by being there.

I am requesting a donation of coupons from [Name of Business] in support of the young adults in our community who are participating in this project. These coupons mean so much to them.

Please help us to promote the library and reading. Young adults need constructive summer activities that eliminate idle time and instill positive recreational/educational activities.

Thank you for your interest and support of the public library, its activities, and most especially the youth of our parish.

Sincerely yours,

Name of person writing letter
Position title